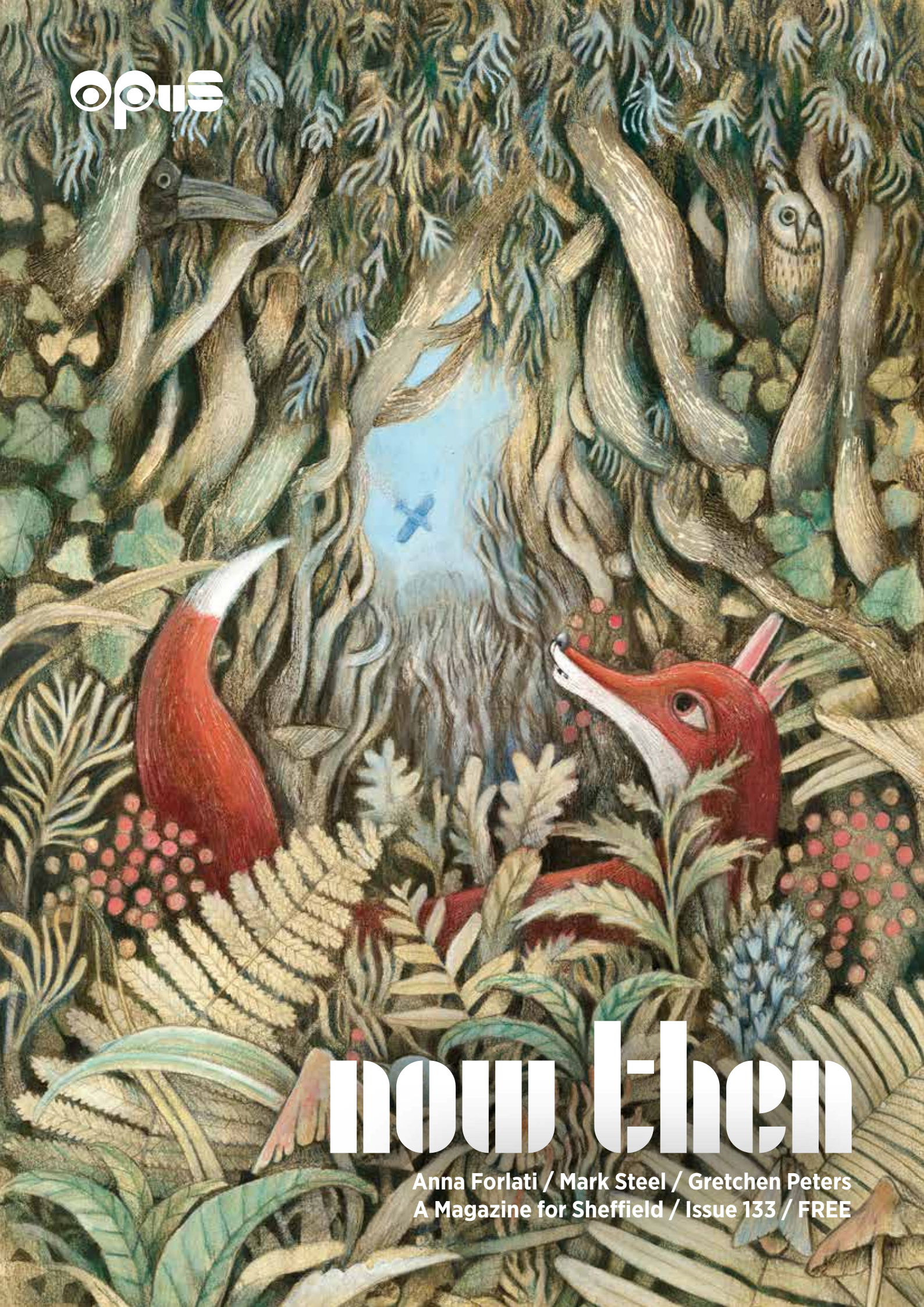


The logo for 'opus' is located in the top left corner. It consists of the word 'opus' in a lowercase, sans-serif font, with a stylized circular icon to its left.

now then

Anna Forlati / Mark Steel / Gretchen Peters
A Magazine for Sheffield / Issue 133 / FREE

Opus believes we can live in a place where everyone works to make things better for each other. ‘**Better**’ to us means **fair, diverse, accessible, independent and heard**.

That's why we champion social causes, independent business, not-for-profits, emerging talent and healthy debate.

Since 2008, we've run projects like **Now Then Magazine, Wordlife** and **Festival of Debate** – they connect us to each other and to music, arts, culture, ideas, action and conversations that will **make change**.

And more than anything, that's what we're here for: **to make it easier to contribute to change for the better** – and to have fun doing it.



Join us at www.weareopus.org

EDITORIAL

This month Opus is proud to release its new company branding into the world, including a new company face (literally, see opposite) and new visual appearance for all our projects, including Now Then and Festival of Debate. We hope this is the beginning of a new chapter for the company and that it will help everything we do become more identifiably part of the Opus family. Our mission as a company remains the same.

Also coming up this month is the launch of Festival of Debate 2019. Read more on page 25 or visit festivalofdebate.com for the full festival programme. Some keynote highlights include George Monbiot & George Marshall, Afua Hirsch, Paul Mason, The Guilty Feminist and James O'Brien.

This month's issue is looking slick courtesy of featured artist Anna Forlati, who comes to Sheffield soon as part of a collaboration with Ruskin in Sheffield. We've got interviews with comic and columnist Mark Steel and country-folk singer-songwriter Gretchen Peters, plus loads more to sink your teeth into.

SAM
sam@weareopus.org

CONTACT

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors - nowthenmagazine.com/sheffield/get-involved - and then contact the editor on sam@weareopus.org.

If you are a poet or prose writer, contact joe@weareopus.org.

If you are a local trader interested in advertising in Now Then, contact emma@weareopus.org.

CONTRIBUTORS

EDITOR. SAM WALBY. **DESIGN & LAYOUT.** NICOLA STURGEON. **MANAGING DIRECTOR.** JAMES LOCK. **ADVERTISING.** EMMA BOWERS. NATALIE BURTON. **ADMIN & FINANCE.** ELEANOR HOLMSHAW. FELICITY JACKSON. **COPY.** SAM WALBY. FELICITY JACKSON. **DISTRIBUTION.** OPUS DISTRIBUTION. BEN JACKSON. **WRITERS.** ALT-SHEFF. JULIA MOORE. CHELLA QUINT. HARRY BROWSE. ANDREW WOOD. ROS AYRES. JOE KRISS. DAVID GREENWOOD. JACK PAUL. VIKKI ACORNLEY. KATE GRIFFITHS. SEAN MORLEY. LIAM CASEY. SARAH SHARP. NOAH MARTIN. MÁTÉ MOHOS. SAM GREGORY. SAM J VALDÉS LÓPEZ. ANDY TATTERSALL. JACK BUCKLEY. ROB ALDAM. DAWN STILWELL. PHILL JAMES. SAM WALBY. NATALIE BURTON. **ART.** ANNA FORLATI.

The views expressed in the following articles are the opinions of the writers and not necessarily those of Now Then Magazine. Reproduction of any of the images or writing in Now Then without prior consent is prohibited. Now Then may be unsuitable for under 18s. Now Then is a registered trademark of Opus Independents Ltd, 71 Hill Street, Sheffield, S2 4SP. (ISSN 2514-7757)

Regulated by IMPRESS: the independent monitor for the press
www.impress.press. For Complaints Scheme, see nowthenmagazine.com/sheffield/complaints



Regulated by IMPRESS:
The Independent Monitor
for the Press CIC
IMPRESS, 16-18 New Bridge Street,
London. EC4V 6AG
T 020 3325 4288
E complaints@impress.press
W impress.press

NOW THEN 133, APRIL 2019 IF YOU DON'T KNOW ME BY NOW...

5. LOCALCHECK
Mass Extinction or Mass Action

7. CITIZENS' ASSEMBLIES
Who Asks The Questions?

10. MARK STEEL
Comic and Columnist Gets Optimistic

12. POLITICAL PARTYING
Retracing Sheffield's LGBTQ+ Nightlife

14. MAUSOLEUM
Witnessing The End of The Giants

18. FOOD
The Sweet Spot: Baked & Box Bakery

22. WORDLIFE
David Greenwood / Jack Paul / Vikki Acornley
Kate Griffiths / Joe Kriss

25. FESTIVAL OF DEBATE 2019
Launching This Month

27. MORLEY'S FUN PAGE
The Fun Police Have Arrived to Ensure You're Having Fun

35. FEATURED ARTIST: ANNA FORLATI
A Chameleon of Style

39. MUSIC
A Ryan Of One's Own: Why Adams' Behaviour Affects Us All

40. LIVE REVIEWS
Club Rush / The Day After International Women's Day

41. LIVE PICKS
Gig Listings by Sam Gregory

42. RECORD REVIEWS
Jellies / Leafcutter John / Visible Cloaks, Yoshio Ojima
& Satsuki Shibano / W.H. Lung

44. GRETCHEN PETERS
Southern Fried Storytelling

46. HEADSUP
SONA: Supporting Women & Girls in Sound & Music Technology

50. FILM & STAGE
Standing At The Sky's Edge / Border / Film & Stage Listings

54. SHOUT OUTS
It's Our City / Mirage / Open Up / Theatre Deli
Treehouse Board Game Cafe / Showroom Gala Fundraising Dinner

Cover: Le renard et l'aviateur, text by Luca Tortolini,
Editions Notari, Switzerland, 2017

Evolutionprint





LOCALCHECK

MASS EXTINCTION OR MASS ACTION

“Our leaders have failed us. This twisted system is killing us. It has us headed for extinction. It’s time to rebel.” This is a statement by Extinction Rebellion. You may have seen the children’s climate protests last month. You may recognise the XR symbol of a circle representing the Earth around an hourglass. Get ready for 15 April, when they start acts of non-violent civil disobedience around the world.

Extinction Rebellion is different to previous environmental campaigns. It will grow and grow because climate chaos is gathering speed and destroying our ecosystems, and it will not be stopped without intervention on an unprecedented scale. It only takes 1-3% of a population to be mobilised to “bring about massive social change”, says Gail Bradbrook, one of the founders of XR. To reach that point, various tactics will be used,

CO2 levels up to their highest levels for between three and five million years. According to XR, the northern hemisphere had a 30% decrease in staple food yields in 2018 and the El Nino event is likely to produce the highest ever temperatures in 2019 and 2020. We have wiped out 60% of mammals, birds, fish and reptiles in just 50 years, and now the insects are dying.

We face social collapse caused by ecological breakdown. Life is going to get very bad for all of us, but turning away won’t help. Governments need to make drastic changes, not in the future but in this generation - now.

Don’t stand by. Stand up. Become part of the movement for change. There will be accommodation and transport to actions in London and other major capitals. Likewise here in Sheffield disruption will force authorities to the negotiating table.

“THIS MOVEMENT WILL CONTINUE, BECAUSE IT’S PEOPLE-POWERED”

from road blocks to hunger strikes, all based within a ‘regeneration culture’ designed to avoid activist burnout.

Non-violent civil disobedience with ‘ordinary’ people works, because it disrupts ‘business as usual’. The authorities must tolerate, arrest or negotiate. Negotiation is best, but all three options work. When authorities try to repress, there is a tipping point when credibility brings so many people out in support of a cause that change is inevitable. By the end of this month, Extinction Rebellion could be smeared with every nastiness under the sun. Don’t be surprised, but know that this movement will continue, because it’s people-powered, with intelligent, responsive tactics.

We are living through the Holocene, or Sixth Mass Extinction. Pollution, principally caused by oil, coal and gas, has driven

Whether or not you’ve taken action before, try to get out on the streets in the second half of this month. Take a day off work. Take a fortnight off. With the roadblocks you may have trouble getting to work anyway, but that’s a small price to pay. This is about survival.

Hosted by Alt-Sheff

rebellion.earth | alt-sheff.org

MOVEMENTS ‘ACTIVE’ LISTINGS

SHEFFIELD ENVIRONMENT WEEKS Summer 2019

Sheffield’s mega list of summer-long enviro-activities has already kicked off. Organised by enthusiastic volunteers, it’s a proud tradition. This year’s events range from organic gardening classes to newt spotting. sheffieldenvironment.org

KINDER SCOUT MASS TRESPASS 85TH ANNIVERSARY WALK

Sat 27 April | 11:30am-12:30pm | Bowden Quarry

The most successful direct action in British history was a workers’ trespass in defiance of the Duke of Devonshire for access to the Peak District. Hear the story from the grandson of an original trespasser during this short walk organised by Manchester Greenpeace Group. greenwire.greenpeace.org (search ‘Kinder Trespass’)

CITIZENS' ASSEMBLIES

Photo by Shelagh Murphy (Unsplash)



I libri di Maliq, text by Paola Predicatori, Rizzoli, Italy, 2013

LIFE FINDS A WAY

KAREN PERKINS @fabcoach

Business Career & Life Coach

I help you get stuff done & organised.
Plus a great work life balance

Maybe it's a change of career or job, surviving freelancing, or a new project? Perhaps it's re building your confidence or advice on taking your creative or business idea to the next level? I help with tech & social media, leaving you free to create!

"I have got a new job and really enjoying it... I feel good here. Finally, I can walk to work without a cloud above my head! Thank you for your help."
Aug 2018



"You put me at ease right from my first contact. It was very useful for me to talk to you about what's going on in my case. Thanks for all the great ideas you shared during & after the meeting- very helpful."
Winter 2018

Get in touch to book a free taster over coffee or Skype
karenperkinslifecoach.co.uk | Tel: 07971 881251.



The Treehouse
board game cafe

CAFE | BAR | EVENT SPACE
MEETING VENUE

41 Boston Street, Sheffield, S2 4QF
0114 3271364
www.treehousesheffield.com



The Cathedral
Archer Project

Working with homeless people
from sleeping bag to employment
and an enjoyable and fulfilling life.



Helping homeless
people to build
their own nests.

archerproject.org.uk
cathedralarcherproject
@archerproject

EASTER LAMBING!
AT WHIRLOW FARM

10 & 11th April 11am-3pm

Lambing Live // Easter Egg Hunt // Whirlow BBQ // Punch and Judy // Facepainting // Pony Rides & MORE

Meet the newborn lambs!

Tickets
£5 Adult £4 Children
£16 Family Pass
Under 2s go free

FREE PARKING!

Whirlow Hall Farm Trust

Registered Charity No. 30810
Whirlow Lane, Sheffield, S11 9QF
0114 238 3479
www.whirlowhallfarmtrust.org



MARK STEEL

COMIC AND COLUMNIST GETS OPTIMISTIC

Mark Steel is a lovely person and a sharp comedian with many accolades. His columns in *The Guardian* and *The Independent* crack me up while ruthlessly and cathartically dismantling current affairs.

Most people know him from his *Mark Steel's in Town* series on Radio 4, where he visits a town, gets to know it and then does a stand up show there that evening. I'm always amazed at how well he seems to not only get to know a place, but also share his delight with strangers listening in from elsewhere.

Since Mark doesn't tend to do big cities on that programme, we start off chatting a bit about Sheffield and how it compares to London, where Mark's from.

People say Sheffield is a village and I hear that London is a series of villages, even though it feels like one huge place to me.

I'm Crystal Palace. It is like a little village. It's got its own world, its own culture.

That's what I find doing the 'In Town' shows. The sense of community is as strong now as it ever has been, because there's such an identification with the area. The fact that people move around much more has probably even strengthened that in a way, because quite often the people that show me and Carl (my producer) around, they'll be the people that have moved in there. And they love it. And they'll moan about it and take the

piss out of it, but there's such a pride and such enthusiasm for all the little quirks of a place.

Have you got a favourite quirk from a place you've been?

So many. Just from the last series, Hastings. They call people who come from London, who sell up and move down there, 'F.I.L.T.H'. That stands for 'Failed In London, Try Hastings'. Then 1066 – because of the Battle of Hastings – every single shop, company: 1066 Jazz Club, 1066 Waxing for Men, 1066 Vets. There's a builder's called William the Concreter.

Do you know that in Chesterfield, where you're visiting during this tour, there's a place called Clowne? When I first moved here I just laughed for days imagining Clowne College has just [sings circus music] for every lesson. There's the Clowne Post Office and Clowne Library...

Where you'd open a book up and a load of water would squirt out. Oh, Clowne Cars! There must be Clowne Cars. It rolls up and the doors all fall off.

But you can fit loads of people in the taxi so you only ever need to order one.

Oh, I want to go to Clowne.

Have you got any delights from the show that you can tease us with?

Basically I'm sort of trying to be optimistic. It's called **Every Little Thing's Gonna Be Alright**. I've got to now come up with why everything's gonna be alright. It forces me to be cheerful.

People get so dragged into the details of whatever parliamentary nonsense is going on in the news with Brexit. I think that people forget the much wider picture, that there is a

make it shit. Which I suppose is a bit like what you have to do with yourself.

Like football fans, you know. I think football fans actually have a great sense of camaraderie, even though by definition they're in competition. I support Crystal Palace and if I meet someone who supports Portsmouth, we talk about the misery of following your football team.

Other than live shows, what is your favourite medium to do things in? You've done radio, television, podcasts, journalism, books...

I think having a mix is really important. I think all comics are sort of really drawn to the stand up. The live show – that really is what you are. I actually loved doing the television series and I hope to do another one one day if they ever ask me. There's a million things you've got to think of – what's going on in the background, what costumes, what set – and I love all that. It's a mix. I wouldn't want to just do one thing. I love doing the radio series.

Could you choose one if you had to?

I suppose it would be the live shows really and that's because of the artistic reasons. All comics are mentally deranged sociopaths and there's something about going in front of loads of people. All the reasons someone would be loath to do it, those are all the reasons we have to do it.

You seem very well adjusted for someone who's got that desire. Any other comedians you've seen recently whom you'd recommend?

I saw Jen Brister a little while ago and I thought she was really, really brilliant.

“ALL COMICS ARE MENTALLY DERANGED SOCIOPATHS”

general distaste and opposition for all the greed and that that's gone on for the last 30 or 40 years. The human spirit is still very much with us.

You seem to be able to convey this spirit of civic pride without whipping it up into terrifying nationalism. When you go to places you do this thing where you assimilate, but not in a 'lose your own identity' kind of way. You're still very you.

Well, mostly I just let a place sort of be what it is. I get to a place and quite often you'll get someone who's agreed to show you round. If it's a local historian they say, 'You must see this church and the angle of the wall there and that was rebuilt after the Great Flood...' and I have to stop them and say, 'This is all going in one ear and out the other mate. Let's just walk round for a day and see who we bump into.'

Like in Hull, they've been City of Culture. There was just such an enthusiasm for that from people. There's a great love of this old bit of corrugated iron by the old docks where someone wrote 'Dead Bod', which is 'Dead Bird' in a Hull accent. Underneath there's a little cartoon of a dead bird. And everyone knows this area as Dead Bod. Then that area's been redeveloped a couple of years ago and everyone was like, 'What's gonna happen? What's gonna happen to the Dead Bod?' So now it's in the museum there. I think it's just really brilliant. Community is what binds everyone in an area together.

Have you got advice about being proud of where you come from without being a wanker?

You have to love all the little bits about your place that

Yeah, she's great. Ok, we're getting to the end here. Do you have anything that you want to say that you've not said yet?

Just to some of the younger comics – I think it's brilliant and it's better than we did – but one thing I find a bit odd is they take themselves seriously. I've read interviews and they say, 'What I'm doing is trying to break down boundaries and it's important to use comedy to break down barriers.' What about telling a joke you miserable arse? Is there any room for a joke in there, perhaps?

'Millennial comedians are too serious says Mark Steel, curmudgeon.' I like it.

Come on, [Scottish comic] Eddie Large used to do impressions of all the cats in **Top Cat!** [...] I don't remember him going, 'I'm really breaking down boundaries between humans and cartoon cats.'

Chella Quint

Mark Steel's new comedy show, *Every Little Thing's Gonna Be Alright*, comes to the Pomegranate Theatre in Chesterfield on Sunday 28 April. Tickets are £17.70 via chesterfieldtheatres.co.uk.

POLITICAL PARTYING

RETRACING SHEFFIELD'S LGBTQ+ NIGHTLIFE

In 2017 work began on a cluster of abandoned buildings at Moorfoot as part of a regeneration project, transforming the space into a new gay quarter.

This development, which is still under construction, is the first designated LGBTQ+ space in Sheffield. It's a risk. Compared to Manchester's Gay Village, the LGBTQ+ clubs, bars and pubs of Sheffield's past have been spread all over the city. Only Dempseys has achieved longevity, a nightclub notorious for its 6am weekend closing time and its claim to having a global membership of 17,000 people. Its notoriety harks back to an era of LGBTQ+ nightlife which has since been forgotten.

Sheffield-based LGBTQ+ historian Sandra Baker Donnelly says the anonymity of these night-time spaces functioned as a refuge for people encountering discrimination. Using interviews, Sandra has traced the presence of gay nightlife as far back as the post-war period and before the Sexual Offences Act in 1967, which decriminalised homosexual acts between men aged over 21.

"Someone told me that there was an early place called the King Edward pub which was just a pub in town somewhere and I can't find any record of it [...] The upstairs was this unofficial gay space for men [...] I don't think it was welcoming to lesbians."

Although most venues post-decriminalisation were 'mixed', there existed a tendency for LGBTQ+ nightlife to disproportionately cater for gay men. A greater need for inclusivity in queer spaces is an issue which is still prevalent.

From the eighties up until the late noughties, Attercliffe's marginal position and reputation for being a hub of seedy activity meant that a series of LGBTQ+ bars flourished. Most notable on the scene were Madison's, Ma Bakers and Barcelona.

Heather Paterson, an LGBTQ+ columnist and drag performer, tells me that "you would start in the pubs, then Barcelona was your late cabaret bar, where Roacha Burley [...] was in charge of proceedings.

"She DJed with a microphone in her hand throughout the night, with all patrons being at the receiving end of her sharp tongue," says Heather.

I'm surprised by how much Heather remembers from the hazy nights spent in Planet and Club Xes, the most popular LGBTQ+ clubs during her time as a student in the early 2000s. "Xes was a pretty hedonistic venue where anything goes [...] They were messy nights, where a large number of those attending were high on more than life."

But partying in Sheffield as an openly LGBTQ+ person wasn't without its risks. "One night [Club Xes] was attacked. A few men came in with baseball bats and smashed all the

bottles on the optics and glasses off tables [...] The place was a mess, but a group of regulars dragged their hangovers in the following morning on little or no sleep to help clear up, so they could open the following night."

The "old fashioned knees-up boozer" which Heather remembers most fondly was Cossack on Howard Street, which has since been demolished. "I'd rarely arrange to meet up with anyone as you always knew you could just turn up and know everyone there," she says.

Heather's nostalgic recollection of Sheffield's ever-changing landscape of night-time spaces highlights the political significance of LGBTQ+ visibility in the city, a torch that continues to be carried by events like Club Rush at Hatch and the newly-established Out And About, which aims to create a safe space within the Sheffield beer community for LGBTQ+ people. Often wild, messy and 'distasteful', the history of Sheffield's LGBTQ+ nightlife embodies the importance of community for marginalised groups. In its bold resistance to prejudice and its refusal to be anything but radically fabulous, it is political partying at its most powerful.

Harry Browse



Drag night at Cossack, early 2000s.
Courtesy of Heather Paterson.

COMING SOON HERESY LAGER

FROM SHEFFIELD'S OWN ABBEYDALE BREWERY

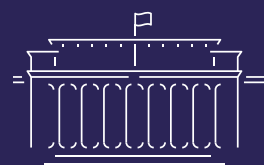
Abbeydale
BREWERY
— est. 1996, Sheffield —

SOCIAL@ABBEYDALEBREWERY.CO.UK / 0114 281 2712

f /ABBEYDALEBREWERY

t /ABBEYDALEBEERS

i /ABBEYDALEBEERS



Sheffield City Hall

Live Music | Comedy | Entertainment
April 2019

Wednesday 3rd April | 7.30pm
UB40 Starring Ali Campbell and Astro

Saturday 6th April | 7.00pm
Royal Northern Sinfonia & Sheffield Philharmonic Chorus

Saturday 13th April | 7.30pm
ABC: The Lexicon of Love

Sunday 14th April | 3.00pm
Back To Broadway

Wednesday 17th April 2019

Tom Paxton & The DonJuans

Wednesday 17th April | 8.00pm

Strings Attached: Gretchen Peters with her Band and the Southern Fried String Quartet

Friday 19th April | 9.30pm

Resurrection Indie, Britpop, Madchester 89-99

Tuesday 23rd April | 8.00pm

The Horne Section

Saturday 27th April | 8.30pm

Gatecrasher Classical V:4

Every Friday & Saturday
Doors 7pm, Show 8.15pm

The Last Laugh Comedy Club

sheffieldcityhall.co.uk
Box Office: 0114 2 789 789



MAUSOLEUM

WITNESSING THE END OF THE GIANTS

A sign tied to a lamp-post gives notice of the planning application to turn the abandoned Eye Witness Works, the spiritual home of knives and scissors, into a mix of commercial units and 97 apartments. We wait for 40 minutes, alternately bathed in sunshine and sluiced by wintry showers. Then the tired wooden gates open and we are ushered in.

The artist Phlegm has a distinctive palette that will already have seeped into your subconscious. Sorrowful, spindly beasts and birdmen in clothing spun from feathers and chainmail inhabit a parallel, monochrome world where Terry Gilliam, M.C. Escher and William Heath Robinson are the chief architects. It's a kind of whimsical nihilism. When life has no meaning, we may as well spend it in fairytale castles guarded by owls, magicians and monsters.

Eye Witness Works faced a choice: slump into the decay that brings first the squatters, then the weeds and finally the bulldozers; or be reborn, its old face restored but its innards purged of their backstory. It chose to survive and today we have a last chance to see it before the change comes.

We enter through a dark corridor into a bright, top-lit space surrounded by small ante-rooms. In each small room, Phlegm has installed a separate scene. In one, a long-beaked bird has crash-landed through a tunnel and ploughed into a small house. In another, a creature waits, its forked tongue rolled out like a party horn wheezing its last. In another, a proud old owl stands guard over a crowd of owl heads that might be its family or the building blocks of a totem pole. In another, a beast has collapsed onto its knees and elbows, sinking into mud, holding up a skull like a ritual offering.

But it's in the central room where the real drama is to be found. Here are two giants, both too big to move in such a confined space. One is lying in the foetal position, exhausted. The other sits on the floor, its head and knees up in the roof lantern, constrained by the steel girders and brick walls of the factory. It holds a small house in one hand. A goat-like animal accompanies it watchfully.

These giants are ancient and they're dying, but why have they come here? Did they stumble in and find themselves trapped? Were they here all along, waiting for the building to be abandoned? Is the Taylor's Eye Witness logo a sacred symbol for them, telling them where they should come to die? Why are they all dying together? Have we brought catastrophe upon them?

The human visitors to the exhibition become part of the scene. The death throes of these beauteous grotesques are so slow, so quiet, that people can move among them, behind their heads, between their legs, taking photos, posing, feeling the papery flesh.

We are invited in in small groups to pay our respects for a limited time. We spend a while working out how we should behave in their presence. Are we guests or are they imposters? If only the other humans would leave or be silent, perhaps we could tune into their frequency and learn from what they have seen in their thousand-year lives.

But our time is up and we shuffle out respectfully, trying to hold a memory of what we have just witnessed.

Andrew Wood



Mausoleum of The Giants runs at Eye Witness Works on Milton Street until 6 April.

mausoleumofthegiants.co.uk



A contemporary arts venue in the centre of Barnsley



Exhibitions Theatre Comedy Music Dance Family Circus Event / Workshops

www.barnsleycivic.co.uk | 01226 327000 | The Civic Hanson Street Barnsley S70 2HZ





LEMBAS
SPECIALITY
WHOLEFOOD WHOLESALE

**2,000
LINES IN STOCK
OVER 10,000
AVAILABLE TO
ORDER!**

**ORGANIC
FAIRTRADE
VEGETARIAN
& VEGAN**

Wide ranges of Grains, Pulses, Rices,
Nuts & Seeds etc. Gluten Free Products.
Branded Goods - Meridian, Suma, Essential, Biona etc.
Cruelty free vegan cosmetics & cleaning products.
Meat & Dairy Free Vegan Substitutes Are Our Speciality!

Tel: 0114 258 6056
www.lembas.co.uk
sales@lembas.co.uk

The Old Tannery, Unit 5, Whiting Street, Sheffield S8 9QR
Opening Times: Closed Monday, Tues to Fri 9.00am - 5.00pm, Sat 9.00 - 1.00pm.
Est. 1983 - Employee Owned & Run Business

SHEFFIELD'S FRIENDLIEST AND MOST ENTHUSIASTIC

BEANIES
WHOLEFOODS
CO-OP

205-207 CROOKES VALLEY ROAD - SHEFFIELD - S10 1BA
Tel: 0114 268 1662

VEGETARIAN, VEGAN AND ORGANIC WHOLEFOOD SHOP!

INTERESTING SEASONAL FRUIT AND VEGETABLES
ORGANIC BOX SCHEME
LOCAL PRODUCE

OPEN 7 DAYS A WEEK SATURDAYS 9AM-5PM
MONDAY - FRIDAY 9AM-6PM SUNDAYS 10.30AM-4PM

WWW.BEANIESWHOLEFOODS.CO.UK



24th-27th MAY 2019 Sheffield Food Festival

PEACE GARDENS - PINSTONE STREET - SHEFFIELD - S1 2HH

www.sheffieldfoodfestival.co.uk

#sheffoodfest18 @sheffoodfest sheffoodfest



FOOD

THE SWEET SPOT

Treating yourself to something sweet will brighten up any grey day.

You only need to look at Instagram for a taste of the sweet treats you can get in Sheffield, from beautifully-crafted sticky toffee pudding cake at Alyssum cafe bistro in Crookesmoor to creative fruit-filled danishes and cruffins from 4eyes Patisserie, just off Bramall Lane.

Recently we've spotted some fine-looking s'mores at Steam Yard, vegan cookie sandwiches at Union St and a cracking gluten-free cappuccino pavlova cake

at The Rude Shipyard on Abbeydale Road.

While we're on the topic of indulgence, we spoke to Pete from Box Bakery and Sarah from Baked on Sharrow Vale Road to hear more about their passion for baking and to glean some top tips for home cooks. Box also kindly shared a recipe for gooey chocolate brownies, which we present here for your enjoyment.

Ros Ayres
@Nibbly_Pig

GOOEY CHOCOLATE BROWNIES

Recipe by Box Bakery

175g butter
450g chocolate (higher cocoa solid content is better)
350g light brown sugar
5 free range eggs
150g plain flour (can be substituted with plain white gluten-free flour)
1/2 tsp vanilla extract
A pinch of salt

Preheat your oven to 180°C. In a pan, melt the butter and chocolate together with the vanilla extract over a low heat then allow to cool for 10-15 minutes.

Whisk the eggs and sugar together until the mixture leaves ribbons on the top that stay visible for a moment before melting back in. Pour the melted chocolate and butter into the mixing bowl with the eggs and sugar, incorporate quickly but gently with a spatula, being careful not to lose too much air from the mixture.

When the chocolate is nearly completely incorporated, add the flour and salt and continue to fold together until the mixture is smooth and has an even colour.

Transfer into a greased, lined roasting tray, around 12 inches by 9 inches and around 2 inches deep. Bake for roughly 25 minutes, checking towards the end for cracks

appearing in the top. A few large cracks indicates it's done.

The brownie is at its absolute best if left to cool fully, kept in the fridge overnight then sliced the next day - though it often doesn't make it that far...



BOX BAKERY

165 Gibraltar Street, S3 8UA
instagram.com/boxsheffield

Tell us a bit about what you do.

I'm Pete and I run Box Bakery, a micro bakery next door to Elm. Our main focus is on bread, but we have a love for baking gooey brownies and flavour-packed cookies too. Don't expect small and delicate here.

When setting up the bakery we wanted to focus on the elements that were really important to us: the bread and sweet treats. Our ethos is do this well, using the best local ingredients that we can.

Our sweet specialities are our walnut & dark chocolate and salted chocolate & molasses cookies. Our signature Box brownie is a favourite with our customers. My favourite right now is the salted chocolate & molasses cookie. I developed the recipe to be something a bit more refined and more



BAKED

14 Hickmott Road
instagram.com/bakedsheffield

Tell us a bit about what you do.

I'm Sarah and I make and sell vegan cakes which are all gluten-free too. I specialise in making vegan cakes, so much of my time is spent thinking about flavour combinations I can 'veganise' or make gluten-free.

I would say that the most popular cake at Baked is the chocolate & hazelnut cake, a rich chocolate cake filled with hazelnut buttercream and a layer of chocolate spread and topped with toasted hazelnuts.

Who or what inspired you to bake?

I remember baking with my Nan and Mum when I was little. I've always enjoyed it but never for a minute did I consider it as a career. I was a secondary school teacher! A lot of my customers have coeliac disease and although

"GOOD FOOD DOESN'T HAVE TO BE INSTAGRAMMABLE"

grown up. The grown up thing didn't pan out, as when you bite into one it's absolute filth - in the best possible way!

Who or what inspired you to bake?

Family has always been a huge inspiration. My Dad and Grandad both worked in flour milling. They taught me to make bread and inspired a passion for using quality ingredients. My Mum and Nana inspired the sweet baking aspect of Box. I remember running home from school at lunchtimes to help Mum make cake batters to bake for later in the day.

Recently, I've been lucky enough to acquire the family recipe for my favourite childhood treat, a chocolate oat crunch. That's on the counter at Box now. All it took to get it was setting up a professional bakery!

What top tips would you share with keen home bakers?

Dive in and give things a try. Often good things can come out of what seemed like a mistake, and if not, there's no harm done. Just do something different next time. Good food doesn't have to be Instagrammable. It just has to taste good and make you smile.

the selection of gluten-free goods is ten times better than five years ago, it's rare to go somewhere and be able to choose from absolutely everything on offer. I'm passionate about providing delicious cakes to not only people who have dietary restrictions, but also those who can eat everything and just enjoy good cake.

What top tips would you share with keen home bakers?

Don't believe everything you see. Bloggers sometimes post recipes with these incredible photos. You try and recreate it and you're met with a disappointing variant of what you were expecting.

Buy some basic equipment and don't go crazy. For example, for smoothing frosting you need an offset spatula and an icing smoother, plastic not metal.

Be generous with salt in baking. Don't be tempted to scrimp on what the recipe suggests. It sounds counterintuitive, but it really helps balance the sweetness of buttercream.



The Adventures of Gimrack Anselm, unpublished, 2011

EVERY DAY



A m b u l o

48 Arundel Gate, Sheffield
weareambulo.com

A big thanks to those of you who have been following our experiments with augmented reality and poetry over the last few months. If you've enjoyed them, we'd love to know what you thought.

We're returning to normal business this month by showcasing some of the exciting new writing coming out of Sheffield Hallam. Our usual pick of the best bits of Sheffield's live literature scene is below too.

The South Yorkshire Poetry Festival has rebranded and emerged as the Sheaf Poetry Festival and will be happening across the city from 17-25 May. Watch this space next month for full listings.

Joe
joe@weareopus.org

HIVE YOUNG WRITERS FESTIVAL

Sat 13 April | 10:30am-6:30pm | Sheffield Institute of Arts | £10/£12

A jam-packed day of word-based happenings for young and emerging writers aged 14-25 from across the North, with a smaller number of tickets for 25-30s. hivesouthyorkshire.com

WORDLIFE: FESTIVAL OF DEBATE OPEN MIC FT. JACKIE HAGAN & AMY KING

Fri 19 April | 7:30pm | DINA | £6/£4

An event celebrating some of the North's most radical voices in poetry. Jackie Hagan is an award-winning poet, playwright and performer, who in 2018 became a Jerwood Compton Poetry Fellow. To sign up for an open mic slot, email joe@weareopus.org.

WORDLIFE: ROGER MCGOUGH & STAN SKINNY

Tue 21 May | 7pm | Abbedyale Picture House | £15

Part of the Sheaf Poetry Festival

Roger McGough, the 'Patron Saint of Poetry' (Carol Ann Duffy), launches his brand new collection, **joinedupwriting**, which explores the human experience in all its shades of light and dark, but always with McGough's signature wit, irreverence and vivacity.

Jackie Hagan



Biffa Bill and Little Mick Both Loved Alice Crust

I'll tell you now a tale that's true,
a tale of nightshift lust.
Of Biffa Bill and Little Mick,
their quest for Alice Crust.

The canteen's where she serves the stew
to midnight Rivet Squads.
By shipyard moon she plates and pouts,
and serves her chips and cods.

Red kiss-me lips and swiv'lin hips,
Alice was built to tease.
A sultry smile was their reward,
along with extra peas.

But love and lust caused such a rift
t'wix pals so long and true.
The Rivet Squad could work no more,
O' such an awful to-do.

Good sense prevailed and hands were shook.
Dear friends I urge you cautions.
True love did bloom and fade because
Rose Bilge served bigger portions.

David Greenwood

Treasure

Commuters pass a pile of tat,
Some rubbish that they might have thrown,
Old blankets, cups, a grubby hat,
One shoe unlaced all on its own,

A box, a bag, a bottle smashed,
A mound of fags only half smoked,
A wallet robbed of all its cash,
A wire loose from something broke.

One T-shirt stained, one treasure gained,
The man collecting scraps alone,
A pane is missing from its frame
Once on the wall of someone's home.

Jack Paul

Nits

I can cope with many things, in-laws, divorce, death.
But nits are definitely not one of them.

In our household there have been sickness bugs, broken bones and all manner of midnight trips to our local A & E department. But of all the things I have had to deal with, this really is the worst.

I know that I'm selfish not letting my daughter kiss me goodnight. But I don't care what anyone says, I bet they can jump.

This morning she came to lay with me in bed. That made me freak. A person's bed is sacred at the best of times. Never mind when you've got tiny itchy creatures eating your head.

I'm pretty certain that I coped with my son's adolescent rebellion better than these nits. At least then I wasn't ambushed unexpectedly.

'What purpose do they serve?', queried my daughter as we began the extermination process.

I had to admit defeat on this one. Maybe I'll google it. Maybe not.

Tiny little dots of dirtiness. Skin creeping and crawling. Wriggling and jiggling. I can see her head moving. I think we might need to move house. Maybe I'll just get a new daughter.

Vikki Acornley

Your Page

Redundancy refurbishments
and pension extensions; expansion. "A mansion," the handsome husband croons, balloons her half-an-hour-pub-walk hills to eight-day-expedition thrills. And still he takes his pills.

The handymen come in and out for licks of paint, for mold release. Their boxes brandish bolts and screws to unhinge doors, to lubricate away the squeaks.

Spreading bedding between rooms and tiles for miles. A while, she's waited to finish the book. Where chapters are floors and pages are doors. So you can't really blame her for opening yours. Of course

she catches you, wood in your hand. It writhes about your knuckled bite which fast outgrows her child's skin. Her face burns bright as she escapes and you, through sighs, continue to write.

Kate Griffiths

Sheffield Hallam University

These pieces showcase current writing from Sheffield Hallam students studying on their BA (Hons) English and BA (Hons) Creative Writing degrees. We're delighted to publish our students' work in Now Then.

Our creative courses are designed to develop your professional practice and identity as a writer and help you engage with industry-focussed opportunities whilst studying in a supportive environment. Notable graduates from our courses include the Sheffield-based poets Kate Garrett,

James Giddings and Lydia Allison. Writers who teach on the courses include Yvonne Battle-Felton (recently long listed for The Women's Prize For Fiction 2019), poet and novelist Conor O'Callaghan, environmental poet Harriet Tarlo and award-winning scriptwriter Hattie Naylor (Ivan and the Dogs).

If you want to find out more about Sheffield Hallam's English and Creative Writing communities and degree opportunities, contact our team on humanities@shu.ac.uk or follow us on @SheffHallamEng.

SHEFFIELD INTERNATIONAL CONCERT SEASON 2018/19

Classical Music at Sheffield City Hall



Tickets
from £5* for
students &
Under 18s

Friday 22nd March

The Hallé with
Johannes Debus & Pavel Kolesnikov
Prize-winning pianist concludes our
Mozart celebration

Saturday 6th April

Royal Northern Sinfonia & Sheffield
Philharmonic Chorus
Join forces for Bach's incredible B Minor Mass

Friday 10th May

Russian Philharmonic of Novosibirsk with
Thomas Sanderling & Alexander Sitkovetsky
Thrilling showpiece for a virtuoso orchestra

Friday 7th June

The Hallé with Gergely Madaras &
Benjamin Grosvenor
Uplifting Mahler with a leading young pianist

sheffieldcityhall.co.uk
Box Office: 0114 2 789 789

*Subject to booking fee.



Sheffield City Hall

Carry Hope in Your Fists

Festival of debate

Now Then's parent company, Opus, also co-ordinates Festival of Debate, which returns this month for its fifth year.

Here's a quick rundown of just some of the highlights in April and early May. Pick up a printed brochure in town or visit festivalofdebate.com to see all 60 events, running from 19 April to 1 June.



MY NAME IS RACHEL CORRIE

Wed 1 - Sat 4 May | 7:45-9:30pm
Theatre Deli | £9.07-£11.19

Powerful play exploring the life, death and impact of young American activist and diarist Rachel Corrie, followed by discussion about the contemporary situation in Palestine.



OUR PLANET HUB DAY

Sat 11 May | 11:30am-9:30pm
Theatre Deli | £5 Suggested Donation,
£6/£5 Evening Performance

Our second Festival of Debate 'hub day' exploring the environment, our understanding of it and how we act positively to influence change. Topics include zero-waste lifestyle, fracking, nature documentaries, sustainable energy and direct action, with an evening performance from pianist Lola Perrin accompanied by a talk from Asad Rehman (Executive Director, War on Want).



DEMOCRACY, DATA & ELECTION SCANDALS FT. SHAHMIR SANNI

Wed 24 Apr | 6:30-8pm
38 Mappin St, Workroom 3 | Free

A discussion exploring the implications of online campaigning trends for democracy, featuring Vote Leave whistleblower Shahmir Sanni and Dr Kate Dommett (University of Sheffield).



BUILDING FOR THE FUTURE

Mon 29 Apr | 6-7:30pm | 108 The Moor | £2

Author of **Sustainable Construction** Professor Sandy Halliday discusses how we could construct buildings that don't cost us the Earth. Chaired by Natalie Bennett, former leader of the Green Party.



AFUA HIRSCH: BRIT(ISH)

Mon 13 May | 6:30-8pm
SU Auditorium | £5/£3

Broadcaster and author Hirsch discusses her Sunday Times bestseller and its exploration of everyday racism. Chaired by Desiree Reynolds, journalist, author and trustee of Racial Justice Network.



OUR DEMOCRACY HUB DAY

Sat 27 Apr | 1-9pm | The Circle | £5 Suggested Donation, £4/£3 Evening Screening

A day-long series of sessions exploring democracy and how we engage with politics in the 21st century. Topics include black history, housing, the media and local democracy, concluding with a screening of acclaimed documentary **Brexitannia** and a Q&A with director Timothy George Kelly.



GUY STANDING: UNIVERSAL BASIC INCOME

Tue 30 Apr | 6:30-8:30pm | The Circle | £5

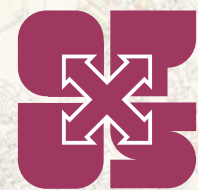
A talk from Guy Standing, author of **Basic Income: And How We Can Make It Happen** and economic advisor to John McDonnell, Shadow Chancellor of the Exchequer, in collaboration with UBI Lab Sheffield.



GEORGE MONBIOT & GEORGE MARSHALL

Thu 16 May | 7-9pm
SU Auditorium | £13/£10

Two passionate and knowledgeable climate communicators explore what is arguably the biggest issue facing humanity: 'How to break the silence on environmental collapse'.



OPUS DISTRIBUTION

HAVE SOMETHING THAT
NEEDS TO BE SEEN?

POSTERS, FLYERS,
BROCHURES, MAGAZINES

GET YOUR PRINT TO THE
PEOPLE OF SHEFFIELD

LARGEST PRINT DISTRIBUTION RUNS IN THE CITY
& BEST VALUE SERVICE IN THE WHOLE REGION.

DISTRIBUTED TO PUBLIC LOCATIONS, RETAILERS,
BARS, CAFES, LIBRARIES, DOCTORS, OFFICES,
LEISURE CENTRES.

'GREAT AT MAKING SURE THE
PRODUCT YOU ARE PROMOTING IS
SEEN BY THE RIGHT PEOPLE IN THE RIGHT
PLACES. THEY ARE HELPFUL, FLEXIBLE,
AND ALWAYS WILLING TO GO THE EXTRA
MILE. WE ARE ALWAYS ABLE TO KEEP
TRACK OF WHERE OUR PRINT HAS GONE
THANKS TO THEIR COMPREHENSIVE
DISTRIBUTION REPORTS, AND WE
GREATLY VALUE THEIR COMMITMENT
TO RECYCLE OUT-OF-DATE PRINT'

SHEFFIELD THEATRES

WEB: WEAREOPUS.ORG
EMAIL: DISTRIBUTION@WEAREOPUS.ORG

EASY LIFE

5 APR :: SOLD OUT

ROB NEWMAN

10 APR :: £14.00 :: THE LEADMILL COMEDY CLUB

THE CUREHEADS

12 APR :: £14.50

ED GAMBLE

13 APR :: £13.00 :: THE LEADMILL COMEDY CLUB

THE TIME SELLERS

20 APR :: £7.00

TEAM PICTURE

26 APR :: £7.00

LOU SAUNDERS

2 MAY :: £12.00 :: THE LEADMILL COMEDY

BLANCMANGE

3 MAY :: £19.50

ANDREW MAXWELL

4 MAY :: £14.00 :: THE LEADMILL COMEDY

BLAENAVON

6 MAY :: £12.00

LUCY SPRAGGAN

8 MAY :: £18.00

FAT WHITE FAMILY

9 MAY :: £17.50

THE BON JOVI EXPERIENCE

11 MAY :: £13.00

TONY LAW

12 MAY :: £12.00 :: THE LEADMILL COMEDY

FUZZY SUN

14 MAY :: £8.00

ALLUSINLOVE

15 MAY :: £7.00

CHILDREN OF THE STATE

17 MAY :: £6.00

MARK WATSON

18 MAY :: £19.00 :: THE LEADMILL COMEDY CLUB

MYRA DUBOIS

23 MAY :: £12.50 :: THE LEADMILL COMEDY CLUB

THE WIRED

25 MAY :: £6.00

PIP BLOM

26 MAY :: £9.00

EMMY THE GREAT

28 MAY :: £15.00

TRUDY & THE ROMANCE

29 MAY :: £9.00

SEANN WALSH

29 MAY :: £15.00 :: THE LEADMILL COMEDY CLUB

A CERTAIN RATIO

30 MAY :: £25.00

STEREOLAB

20 JUN :: £22.50

PATRICK MONAHAN

20 JUN :: £12.00 :: THE LEADMILL COMEDY CLUB

ROLLING BLACKOUTS

COSTAL FEVER

16 JUL :: £15.00

KENNY WAYNE

SHEPHERD BAND

18 JUL :: £26.00

GOMEZ

23 JUL :: £27.50

FERN BRADY

18 SEP :: £17.00 :: THE LEADMILL COMEDY CLUB

TWISTED WHEEL

28 SEP :: £10.00

DAVE JOHNS

3 OCT :: £14.00 :: THE LEADMILL COMEDY CLUB

HALF MAN HALF BISCUIT

11 OCT :: £22.00

GRACE PETRIE

12 OCT :: £12.00

SPONTANEOUS POTTER

16 OCT :: £12.00 :: THE LEADMILL COMEDY CLUB

BIG COUNTRY

26 OCT :: £22.50.00

JAMES ACASTER

23 OCT & 13 NOV :: THE LEADMILL COMEDY CLUB

BILLY BRAGG

16, 17 & 18 NOV :: £25.00

THE DUALERS

30 NOV :: £20.00

MIDLAND

7 DEC :: £20.00

#LEADMILL  /LEADMILL  @LEADMILL  THELEADMILL  WWW.LEADMILL.CO.UK

MORLEY'S FUN PAGE

THE FUN POLICE HAVE ARRIVED TO ENSURE YOU'RE HAVING FUN



THE POLITICS OF OFFENCE

Where has all this politics of offence come from? What happened to all the good old days, when social change wasn't caused by ordinary people challenging social norms, but instead came from [information missing]. Mostly importantly, why is all the bad stuff I've been doing and saying all my life suddenly unacceptable? What happened to free speech?

The above refrain is becoming incredibly common. It's like a race memory, a cosmic blueprint handed down from one ur-reactionary dad to a legion of dinner table sexists. It's the bread and butter of supercilious conservatives, who advocate for free speech as an unshakeable principle but call the police when you call them a pie.

It's the New World Order. Suddenly, comedians in their 50s are the edgy bad boys because they've got the guts to say that socially-conscious undergraduates are idiots. They're the new James Dean, riding a motorcycle through the grounds of the town hall, popping a wheelie through a flower display and shouting, 'Even though I don't intend to do it, I should be allowed the freedom to use ethnic slurs in public'. While these sagging reactionaries may not be teenage heartthrobs, they do have a sizeable and vocal fanbase of childless uncles who miss Top Gear but can't work out how to use Amazon Prime Video.

Let them have their moment, I say. This intergenerational squabble can only go one way in the end, thanks to our greatest ally: father time (aka Daddy Clock). I appreciate it can be patience-testing when they go on Newsnight to say that it should be okay to declare racial supremacy without being criticised by people with dyed hair, but remember what you're listening to: the final gurgles of a drowning mob.

DOWNTIME

As we teeter on the rim of the abyss, at what point should we give up the ghost of creating a better world and just concentrate on having a few wholesome luxury moments before our inevitable destruction?

There's never a good time for the globe to warm to inhabitable extremes - and I really mean that - but if it's definitely going that way (it is), then what a shame that the most crucial time for necessary wide-reaching social, economic and industrial preventative overhauls coincides with the collapse of capitalist democracy and the re-emergence of fascism.

It's a pretty bad lot, overall. So all I'm asking is: if we are all doomed and we're going to spend our final moments melting or drowning in the confines of a concentration camp, can we not spend our final moments with our feet up, a cuppa and maybe even one of McVitie's glorious discs?

Let's be honest, if you're not genuinely willing to draw blood and actually eradicate the political class that is going to destroy the entire planet, then perhaps the umpteenth protest march just isn't going to do the trick.

So why don't we just enjoy televisions, marzipan and basic human liberty while they last? Can't I just have a lovely eclair and a mid-afternoon nap before I'm sentenced to a lifetime of hard labour in one of Britain's majestic deserts? Haven't you people heard of #SelfCare?

Sean Morley is a writer, performer and friend. Sean performs Mandatory Redistribution Party with Jack Evans at Regather on Friday 26 April as part of Festival of Debate. Tickets £7/£6/£4 via festivalofdebate.com.

SEAN MORLEY (@SEANMORL)



SIMPLY THE BEST

CHAMPION BEER OF BRITAIN
CAMPAIGN FOR REAL ALE
Bronze
Golden Ale Category
2018

Abbeydale
BREWERY

A true Sheffield icon since 1996

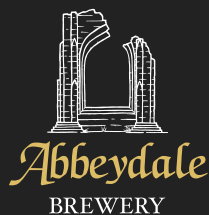
MOONSHINE
PALE ALE

abbeydalebrewery.co.uk

f AbbeydaleBrewery i AbbeydaleBeers t AbbeydaleBeers

Find us on **UNTAPPD**





Now available to buy online

ABBEYDALEBREWERY.CO.UK

Our full range of cans are now available online along with all of our amazing merchandise

FANTASTIC SERVICE, FRIENDLY ATMOSPHERE, EXCELLENT QUALITY,
VEGAN FRIENDLY, PURVEYORS OF FINE QUALITY ALES



THE RED DEER

18 Pitt St, S1 4DD tel. 0114 2722890 web. reddeersheffield@gmail.com



ALGO MECH FESTIVAL

17th - 19th
May 2019

**SHEFFIELD'S FESTIVAL
OF ALGORITHMIC AND
MECHANICAL MUSIC + ART**

Venues: DINA, Site Gallery, Sidney +
Matilda, Access Space & Winter Garden

Handmade maypole-dancing robots,
make-your-own-mechanical-techno,
algorithmic Siberian trance, interactive
textiles, invented mystical instruments,
live pop music from code and *much* more.

International line up of over 35 incredible
musicians and artists working with algorithms
and mechanisms over three days, including:

Algo/Mesh [club night]

Discover Sheffield's algorithmic dance music
scene at our inclusive, two-room audio/visual
takeover with Algorave and friends.

Sonic Pattern [concert]

An immersive evening of handmade mechanical
music cabaret-style, with performances
bordering on the mystical.

Dancing & Braiding [exhibition/symposium]

Weekend-long exhibition, opening
with symposium discussions, dance
performance and screening.

For full lineup + tickets:
algomech.com



YELLOW ARCH MUSIC VENUE

WWW.YELLOWARCH.COM

TUESDAY 2ND // 8PM
ROOTS LOUNGE
FEAT. DUB SHACK
FREE ENTRY

WEDNESDAY 3RD // 8PM
**REFUGEE
RHYTHMS:**
WISE WILLIS, JACKIE
MOONBATHER + MORE
£5.50

THURSDAY 4TH // 7:30PM
**VULA VIEL
/ COSMIC
TRICERATOPS /
BEYOND ALBEDO**
£8 / 10 / 12

FRIDAY 5TH // 8PM
**OPUS & NOW
THEN PRESENT:
NUBIYAN TWIST
PLUS SPECIAL
GUESTS**
£12 / 14

SATURDAY 6TH // 9PM
**YELLOW ARCH
PEACE IN THE
PARK FUNDRAVER
2019**
£5 / 6 / 7 / 8

TUESDAY 9TH // 7:30PM
NOBLE JACKS
£11

THURSDAY 11TH // 7:30PM
**THE INDECISION
+ UNSCENE**
£5

WEDNESDAY 17TH // 6:30PM
**YELLOW ARCH
CAFÉ SESSIONS
#14**
FREE ENTRY

FRIDAY 19TH // 9:30PM
**DON LETTS
CARNIVAL SOUND**
W/ WINSTON HAZEL
& JUNGLIST ALLIANCE
£8 / 10

SATURDAY 20TH & SUNDAY
21ST // 2PM
**YELLOW ARCH
EASTER STREET
FOOD FESTIVAL**
FREE ENTRY

WEDNESDAY 24TH // 8PM
**RHYTHM THEORY
JAM SESSIONS
LAUNCH PARTY**
FEAT. KOG & SPECIAL GUESTS
FREE ENTRY

THURSDAY 25TH // 7:30PM
TBR PHASE 4
FEAT. FLOK, BISCUIT KISS
& BIG RIBS
FREE ENTRY / £3

SATURDAY 5TH MAY // 3PM
**YELLOW ARCH FUTURE
JAZZ FESTIVAL**
£7.50 / 10 / 12.50

30-36 BURTON RD NEEPSSEND
SHEFFIELD S3 8BX tel. 0114 273 0800

ANNA FORLATI

A CHAMELEON OF STYLE

Anna Forlati is a chameleon of style, ever-changing in approach but consistently beautiful in outcome. Somehow her work manages to be both intimate and mysterious. The themes of her art are reminiscent to me of a child's dreams, unpredictable in their imagery but filtered through the lens of a comforting innocence. She told us more about her work.

What drew you towards pursuing a career in art?

I've always known that I wanted to study art, which I did throughout my university years. But art is a vast universe with infinite doorways. During my studies I was fascinated by many art disciplines but unsure about one definite path. It was somehow by chance, after I concluded my MA in Contemporary Art and Cinema, that I received a commission for an illustrated book. I decided at that time that I wanted to become an illustrator for books.

'magic realism' with South American writers such as Galeano, Cortázar and García Márquez, whose books have accompanied most of my life.

Among my illustrations, the ones I prefer are mostly those that emerge from inside rather than outside. Sometimes I conceive them when I'm drifting into sleep. Other times I start working just with abstract stains of colour, from which I let shapes of reality slowly emerge. So it's a partially unconscious process where the observation of reality only enters along the way.

Tell us about your upcoming work with Ruskin in Sheffield.

I have been invited by the Guild of St George to participate in the People's Palace of Possibilities at the Millennium Gallery on 31 May. I will be doing a mapping work on utopia, in the framework of a bigger mapping project I developed with fellow artist and friend Bignia Wehrli.

And on 18 October, as part of the Big Draw Day, there

"EVERY BOOK HAS ITS OWN PECULIAR IMAGINARY THAT NEEDS TO BE RESEARCHED"

It's clear from looking at your creative output over the years that you aren't afraid to vary your subject matter, but what would you say are the key elements of your style, which underpin all of your works?

I like to experiment with different techniques, work on different atmospheres and with variable colour associations, according to the book or the project. I think that every book has its own peculiar imaginary that needs to be researched. It's also my way of doing things and by now I have accepted it.

I see the process of finding one's style as a sort of long exploration that also deals with the unconscious. I find it a bit difficult to describe the key elements of my style, as I am somehow not fully aware of them. But I guess there is something about the characters, and the attitude with which they dwell in the scene, that tends to repeat itself. I realise also that plants, trees, forests, gardens and other natural elements appear often in my work.

Your art seems rooted in magic realism. How do you come up with these imaginative visions - or, in other words, how do you avoid being too naturalistic?

I am attracted by the universe of dream and Henri Rousseau is an important reference for me. I also associate the definition

will be an important event both at the Guild of St George in Sheffield and in the Scuola Grande di San Rocco in Venice. I will be there with other eight illustrator colleagues from Venice for a day of drawing workshops to celebrate the centenaries of John Ruskin and Jacopo Tintoretto.

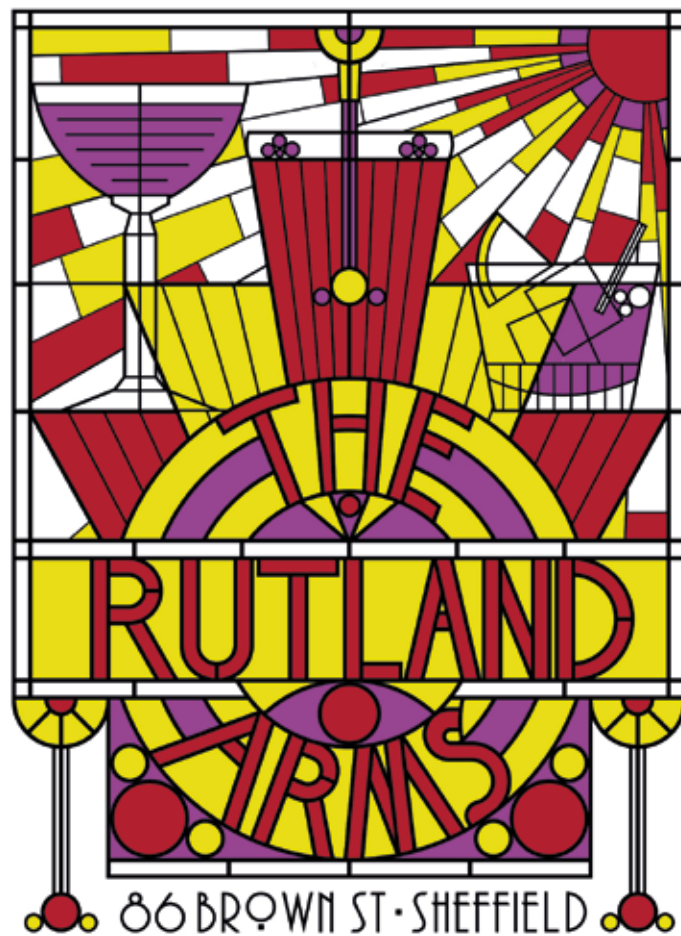
Anything else exciting coming up?

I am currently working on three illustrated books that will be published in different countries, plus a forth one later this year. I am also working on a personal project, a silent book about dreams. I'd like to develop it in the framework of an artist residency program somewhere reasonably far from where I live, hopefully in South America. But for the moment it's only a dream!

Liam Casey

annaforlati.com





KEG BEER • REAL ALES • CIDER
GIN • WHISKY • WINE • SPIRITS
BOTTLE FRIDGE • CRAFT DINNERS
VEGAN & VEGETARIAN FOOD
BEER GARDEN • JUKEBOX
DOG FRIENDLY
FREE TO HIRE FUNCTION ROOM

*Keep an eye out on social media for our sister pub, The Crow Inn, opening in late Spring on Scotland Street, Sheffield.
Facebook - @TheCrowInn*

Find us on social media or ask at the bar for more information.

0114 272 9003 therutlandarmssheffield.co.uk

[rutland.arms](https://www.facebook.com/rutland.arms) [RutlandArms](https://www.instagram.com/RutlandArms) [rutlandarms](https://www.instagram.com/rutlandarms)

PORTLAND WORKS

OPEN DAY: **SATURDAY 11 MAY**

Artists' Studios
History Talks
Gin Distillery Tour
Bailey Jewellery Display
Heritage Building Tours

FREE ENTRY 11am - 4pm

Randall Street, Sheffield S2 4SJ
www.portlandworks.co.uk

LOTTERY FUNDED

QUICK PRESS GALLERY

is looking for artists & curators to put forward exhibitions for our new gallery above Makers in Nether Edge. Interested? Please contact quickpress@makersontheedge.com

MAKERS
555 Abbeydale Road
Sheffield S7 1TA 0114 2588431
Wednesday-Sunday, 10am-6pm

LOCKSLEY DISTILLING CO

SIR ROBIN OF LOCKSLEY®
DISTILLED • GIN • ARTISAN
No SIXTY ONE 40.5% ALC BY VOL

[@LocksleyDistilling](https://www.facebook.com/LocksleyDistilling)
[@locksleystill](https://www.twitter.com/locksleystill)
[@locksleydistilling](https://www.instagram.com/locksleydistilling)
locksleydistilling.com

DAVID WRIGHT & CARYS

Wednesday 17th April | Doors 7pm, Starts 8pm
DINA, 32 Cambridge Street, Sheffield S1 4HP

Popular electronic music composer David Wright & special guest Carys combine to create beautiful musical soundscapes that are both emotionally engaging and intellectually stimulating, melodic and thematic music that tells a story, with or without words. They merge the layered, otherworldly voice of Carys with David's synths and rhythms in an original and captivating style that has been described as "Vangelis meets Enya".

Tickets £10 via admusicshop.com or on the door



Free compilation CD from AD Music catalogue on the night, plus one of David's 'remastered' CDs.

www.openupsheffield.co.uk info@openupsheffield.co.uk

2019 open up

Artists open studios

Free, open access to artists and their studios in Sheffield and South Yorkshire

Saturday 4th, Sunday 5th, Monday 6th, Saturday 11th and Sunday 12th May
11am to 5pm



Akiko in the Woods, short story for La Giostra magazine, Italy, 2017

MUSIC

A RYAN OF ONE'S OWN: WHY ADAMS' BEHAVIOUR AFFECTS US ALL

When the news about Ryan Adams broke, I wasn't surprised. Not because I know him or his work particularly well, but because in every photo I've seen he wears his guitar like a calling card for his penis.

Surely that's all men, I hear you quip. And indeed it's a hilarious line you should feel empowered to use. But humour me a moment.

Several women spoke to the New York Times about Adams' controlling and coercive behaviour and, crucially, its effect on their careers. Among them are his ex-wife Mandy Moore, erstwhile protege Phoebe Bridgers, and an up-and-coming bassist who was still a teen when Adams followed her on Twitter and, she says, began requesting nude photos.

Unlike many of the #MeToo cases we now congratulate ourselves for being #WokeTo, this story was not about consent. This was about relationships founded on mutual artistic respect contorted into something cruel and manipulative.

It changes you. Being burned has taught me to put up barriers. I love collaboration but I approach it with caution because too often it's been double-edged. I'm incredibly proud of the debut album I put out last year, but I wonder how much quicker I could've got there if I hadn't been derailed by Ryans along the way. I wonder about all the stuff I could've made if I wasn't letting a guy dictate what I could do and how much it was worth.

When I walk into a room to rehearse, perform or record, odds are I'm outnumbered. I've never had a female producer, never given my tech specs to a female sound engineer. This isn't seen as unusual. It's just the way things are.

Being constantly outnumbered can make you feel like an impostor. You're reluctant to speak up if things go awry because you don't want to be seen as a liability. There's the feeling that, if you loved the art enough, you wouldn't be phased. After all, the boys get on with it just fine.

"BEING BURNED HAS TAUGHT ME TO PUT UP BARRIERS"

It began with praise, adulation and respect. He championed their talent and wanted to nurture them, offering life-changing opportunities to record, play or tour with him. Because of his status, it was rarely a relationship of equals. But it seemed to be one between peers, of two people brought together by their love of making music.

Then, as quickly as it started, it stopped. They say he became controlling and possessive. The praise turned to derision and contempt. The opportunities were withdrawn. It wasn't, they say, a meeting of minds, but rather a contract whereby if he didn't get his way there were consequences.

While writing and performing music I've met plenty of Ryans. Often they come with sex attached, though it's not essential. There are many ways to undermine someone without shagging them first. This push and pull, not of affection so much as artistic respect, is a rubric that shows up in many forms.

Praise turns to doubt turns to disdain. You haven't changed, but their opinion has. The conversation mutates from parity into a thing of power, wielded against you. You're wrong and this is why. You're too 'X'. You're not enough of 'Y'. When this is coming from someone you trusted, whose opinion has mattered enormously, it's crushing.

But the boys have always been allowed to be creatives first and foremost. Many musicians joke about starting a band to get girls, but there's a truth in there about the roles we expect men and women to play. Man as artist, woman as devotee.

The Times piece doesn't just expose Adams, but a structure that endorses his behaviour while diminishing the creative potential of women. It affects us all. A world where the main stage is reserved for men singing penis odes is not one that can ever truly get to the heart of the human condition.

I'd like a shake-up. It starts with awareness. Is the bill full of male bands? Is a man in the sound booth again? Are all your favourite albums produced by blokes? Can you name a female producer?

Wonder why that is. Question it - and ask for better.

Sarah Sharp

tsarzi.com

LIVE REVIEWS



CLUB RUSH

1 March
Hatch

According to Google, Club Rush is a tall plant with creeping underground stems, commonly found in most areas of England.

Nestled in the dark, sweaty embrace of Club Rush, this feels like a perfect metaphor for the queer underground. As awareness of events like Pride grows, there's a network of unseen yet far-reaching communities giving life to the forest above.

In hosting Club Rush, Hatch plant the seeds of hope and change. It's nights like this which bring like-minded people together to restore our tired bones and regain strength in freedom. With its dim, red-lit rooms and bare stone floors, it would be reminiscent of a crack den if it weren't for the outpouring of love filling the room like the smell of hot bread. And boy was it hot.

In a room so small you can barely lift your arms in the air the music adopts its own identity, taking root in the base of your spine. It doesn't really matter that you can't move around because everyone around you is swaying. All you have to do is close your eyes and allow yourself to be carried along by a collective gyration of appreciation. As exhilarating ripples of music wash over the crowd, it feels like an epiphany about what society could become, soundtracked by Madonna's 'Ray of Light'.

As I look around the room, met with only smiles and euphoria, I am reminded of the essential nature of nights like Club Rush. These places where creatures from all walks of life can crawl from the cracks in the woodwork, the marginalised and the boxed-in, and come together as a single life force, owning the space and not being afraid to do so. Queer hedonism is alive and kicking in the North and damn does it feel good.

Noah Martin



THE DAY AFTER IWD

9 March
Hatch

On the night after International Women's Day, Hatch celebrated the occasion with an energetic line-up of female-fronted live goodness, featuring local bands Crumbs and Nervous Twitch. Precious Metals headlined, delivering an electric mix of indie quirkiness seasoned with occasional electronic elements, while dipping their toes into the heavy guitar sounds that dominated the night.

The intimate and sometimes claustrophobic underground venue welcomed a modest number of guests. They still filled up a room so tight that there was next to no difference between dancing like sardines in a can on the front row and being politely pushed onto the furniture at the back.

The live setup took up more space than a DJ night and it took some time at the beginning for the show to come to life. Still, the wait was worth it, and by the end it didn't feel like I was crammed together with dozens of strangers in a loud basement, but like I'd just attended a very feminist house party.

Thus, when the lights were turned on all our tequila-spiked Desperados cans had been consumed or chucked to the corner half full in a righteous attempt at discarding. Our entry fees were better utilised, as the money from the event was donated to Ashiana Sheffield, a brilliant charity who support and empower BAMER women and children affected by abuse and violence. Just one more reason why it felt great to spend the night at Hatch.

Máté Mohos

LIVE PICKS

The AlgoMech Festival of Algorithmic and Mechanical Movement returns to Sheffield in May. "AlgoMech is a strange one, but coming to its third edition it's slightly clearer what it is," founder Alex McLean told Now Then. "It's about bringing performing and textile arts together to explore the patterns that reveal their making."

I asked Alex what we could expect from this year's festival. "We'll start on Friday with a day of discussion around dancing and braiding, bringing together textile artists, dancers and robot-makers," he said. "Then Saturday is our big party that we're calling Algo/Mesh. It's a development of Algorave, a two-room event with one room for dancefloor bangers and one for more chilled out experiments."

"There'll also be things happening in the Winter Garden, including maypole dancing with handmade robots." One to watch out for.

VULA VIEL

Thu 4 April | Yellow Arch | £10.10

Touring new album **Do Not Be Afraid**, gyl player Bex Burch returns to Sheffield with her band who blend jazz with Ghanaian sounds and minimalist music. Support comes from Captain Avery and His Cosmic Triceratops, plus intriguing Leeds quartet Beyond Albedo.

NUBIYAN TWIST

Fri 5 April | Yellow Arch | £15.54

"We try all our ideas out for a live audience," afrobeat ensemble Nubiyah Twist told Now Then in March. For this Opus gig they'll be playing from fiery new album **Jungle Run**, with support from hip-hop star Otis Mensah and DJ sets from Vibrations resident Moonmonkey and Mango Disco's The Empress.

CALL SUPER / SHANTI CELESTE / PEACH

Fri 5 April | Hope Works | £16.90

A back-to-back from three of the hottest names in house music. This is especially true of Peach, who's still riding the wave of her debauched Boiler Room session in Manchester. Support comes from residents Ifeoluwa and Lo Shea, as well as local duo Wow & Flutter and the ever-dependable Groundwork crew.

PLENTY FUSS

Sat 6 April | Hatch | £5

A night celebrating women, non-binary and queer musicians of all genres and sensibilities. There's DJ and flute action from Emily J, noise producer Rosemary Murdag MacLean and Now Then writer Jack Buckley with his Apples of Pain synth-pop project. BYOB.

RHIANNON SCUTT

Sat 6 April | Secret location | £11

After a unique performance for a load of journos in the salubrious surroundings of The Megatron, singer-songwriter Scutt launches her new single 'Stevie' with a full band at an intimate house party. Location to be revealed to ticket buyers. Support comes from Joey Macphail.

BACH'S MASS IN B MINOR

Sat 6 April | City Hall | £21.28 (£5.60 students and U19s)

The Royal Northern Sinfonia and the Sheffield Philharmonic Chorus join forces for one of the most powerful works in the western repertoire. Andrew Griffiths takes the conductor's baton for mature Bach's take on the Lutheran Mass, with its triumphant flourishes and thrilling arias sung by soprano Fflur Wyn.

TIRZAH

Wed 10 April | Picture House Social | £13.20

Out of the thousand points of light that emerged from the grime scene of the early noughties, south London's Tirzah is among the brightest. Her album **Devotion** is a collaboration with childhood friend Micachu, featuring luxurious slow jams and melancholic future R&B.

IRMA VEP

Mon 15 April | Delicious Clam | £5.50

Irma Vep is a vehicle for Welsh songwriter Edwin Stevens, whose languid songs and introspective lyrics echo the rootlessness of seventies Neil Young. Support comes from Jayne Dent's electronic project Me Lost Me and guitarist R.Loomes.

SPILL GOLD / ISIS MORAY / FEUDALISM NOW!

Tue 16 April | Hatch | £5.50

Spill Gold are a Dutch dream-pop duo, taking cues from krautrock and Cocteau Twins. There's also the dark synth bangers of Isis Moray and Feudalism Now!, a shape-shifting collective of musicians playing two notes a night at a maximum speed of 110bpm. The current notes are A# and D#, and it's BYOB.

GRETCHEN PETERS

Wed 17 April | City Hall | £31.92

This month's interviewee is one of Nashville's pre-eminent songwriters, both for her own albums and for artists including Etta James and Shania Twain. She's touring the UK with her Southern Fried String Quartet, re-imagining her classic songs with a sound she describes as "like riding a wave".

HOSTED BY SAM GREGORY

RECORD REVIEWS

RICHARD HAWLEY'S MUSICAL ABOUT PARK HILL, STANDING AT THE SKY'S EDGE, HAS DEBUTED AT THE CRUCIBLE. WRITTEN BY CHRIS BUSH, THE SHOW INCLUDES MUSIC FROM ACROSS HAWLEY'S CATALOGUE TO TELL THE STORY NOT ONLY OF THE BUILDING ITSELF BUT OF RESIDENTS WHO HAVE LIVED THERE. THE SHOW RUNS UNTIL 6 APRIL.



JELLIES

Daunt

It seems as if all we read about the internet these days is how it spreads terrible messages. Hate travelling at lightning speed. Fake news mushrooming in every corner of flashy smartphones.

But there's a silver lining to the instant gratification and distance-shortening nature of online communication, and that is in helping musicians from various locations to collaborate. Jellies are born from such a situation. California and South Yorkshire are now a few file transfers away.

Jellies' brand new EP, **Daunt**, might be as short as they come, but it conveys the 'take it easy' attitude that bands like Mazes and Milk Maid explored so many years ago. Pensive moods effloresce through relaxed chords on 'Strychnine', dreamy shoegaze atmospheres that coat a tired, shivering body on a bitter night. It's not a retread of late noughties slacker indie, though. Jellies tap into a new vein, achieving in a nine-minute debut EP what most bands can't on a full-blown record.

Short and sweet songs round up Daunt, feeling like staccato poems found inside a valise at a car boot sale. This EP is proof that our current instant communication and viralisation era of immediacy can bring something good out of all the noise, out of all these bad vibes.

Sam J. Valdés López



LEAFCUTTER JOHN

Yes! Come Parade With Us

Leafcutter John's latest, **Yes! Come Parade With Us**, is just that - a parade and a celebration that has dropped perfectly in time for spring.

It's full of found sounds from a summer holiday which involved walking 60 miles along the Norfolk coast and as a result it feels like nature has covertly snuck into your home and wrapped itself around the stereo. It conjures up scenes of summer solstice, cast through an orange lens and soaked in tie dye and acid wash.

The album kicks off with the motorific 'Doing The Beeston Bump', which builds up a frenetic pace with organic samples that catch you unaware and throw you off balance, but only gently. The title track is a euphoric, psychedelic and cheeky song played through discordant modular synths. Easterly waves wash over the beats for that wall of sound effect. 'Pillar' maintains the momentum, sounding like a cross between The Emperor Machine and Radiophonic Workshop as it builds up the tension with what sounds like seabirds in the background. 'Elephant Bones' falls halfway, a hectic, percussive number that gets under your skin with an avant-garde sensibility.

The second half of the record is a much calmer, thoughtful affair, the aftermath of a rough coastal storm. The final tracks are rich, vibrant, melodic and at times stormy.

The sounds John heard as he walked from Hunstanton to Overstrand with his trusty device have shaped this record. If you close your eyes you might just hear water lapping onto Norfolk beaches.

Andy Tattersall



VISIBLE CLOAKS, YOSHIO OJIMA & SATSUKI SHIBANO

Serenitatem

Serenitatem, the new collaboration from Visible Cloaks, Yoshio Ojima & Satsuki Shibano, is the 15th instalment of the FRKWYS series, which brings cross-generational artists from around the world together to record an album.

Serenitatem combines the group's shared interest in generative composition with Shibano's impressionist piano playing, Japanese poetry, synthesised global instruments and field recordings. The album plays with the listener's discomfort in the obviously synthetic, the real and 'too real' combining. Much of its harmony is derived from tone clusters built from randomised MIDI notes, while Shibano's dreamy piano plays call and response with uncanny digital flutes, voices and sparse percussion, all of which emphasise this uneasiness. At points the album resembles an ambient version of the avant-mall hellscapes of James Ferraro's **Far Side Virtual**.

'Toi' emphasises the uncanny from the start, with digital water droplets, breathy pads, glass harp and various pristine synth glitches all conjuring the eeriness of a luxury hotel. 'Anata' combines treated voice with electronics and a rich swelling drone, before 'You' immediately pulls it back to just tuned percussion and piano, later adding a background of psychedelic electronics.

'S'Amours ne fait par sa grace adoucir (Ballade 1)' provides variety by introducing a creaking organ playing a folkish, almost medieval progression that is enjoyable but feels secondary. 'Lapis Lazuli' focuses on the folding soundscapes Visible Cloaks did so well on **Reassemblage** with added Laurie Anderson vocoder, while personal highlight 'Stratum' begins with impressively accurate gamelan tuned gongs before a hocketed passage of voice and marimba.

Jack Buckley



W.H. LUNG

Incidental Music

When I first saw W.H. Lung live, I was absolutely blown away.

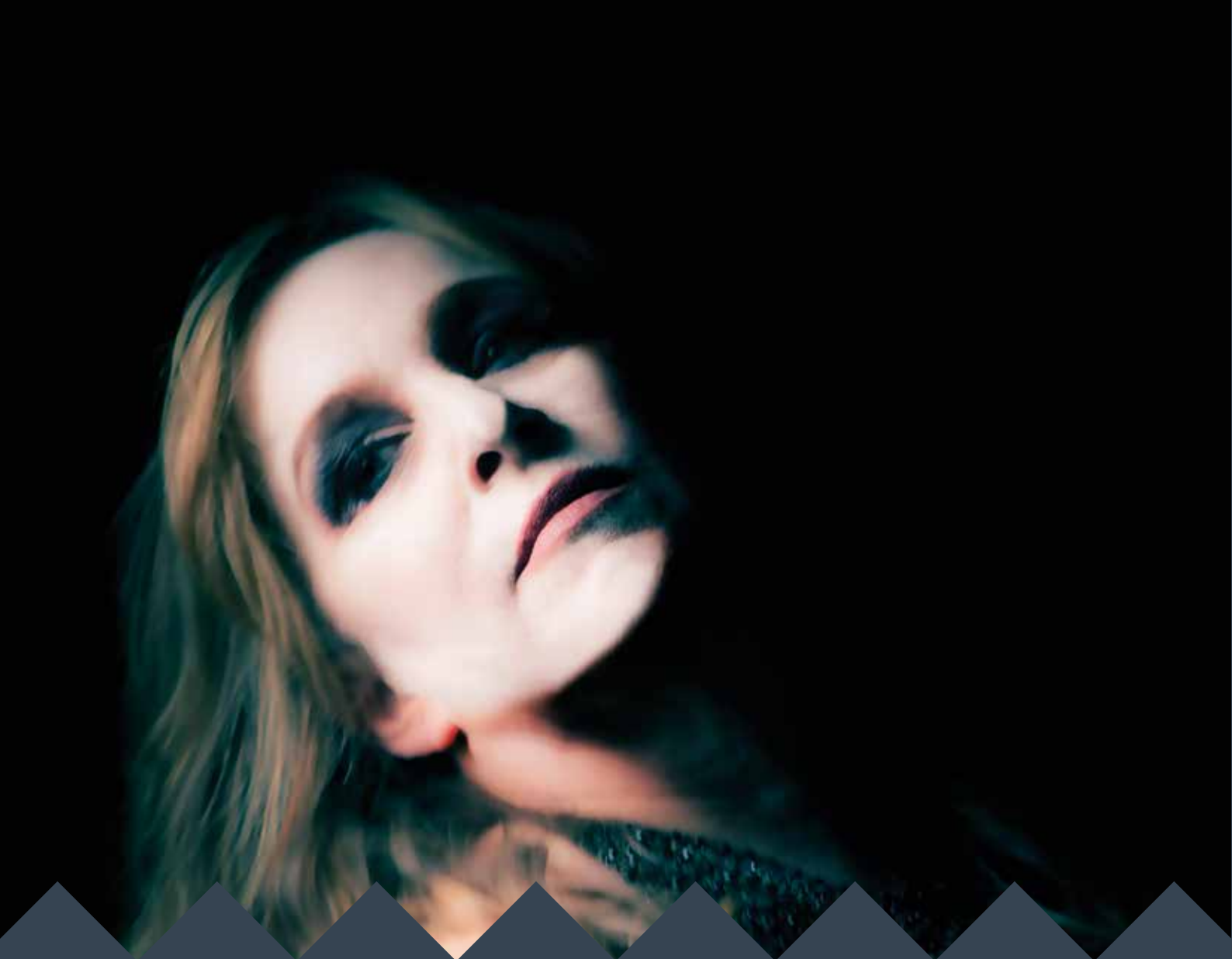
This is a surprise, given that the Manchester band, who are named after a cash and carry, was initially conceived as a studio project. Singer Joseph Evans is a talismanic figure and their music pounds and transfixes, seeping into your psyche and producing an almost hallucinatory experience.

Translating that onto record is a huge challenge, but with the release of their debut album, **Incidental Music**, W.H. Lung have managed to bottle the essence of their genius. A pulsating energy forms the core of their music, crackling through eight eclectic tracks. Their sound encompasses a myriad of influences, but the one constant is the call to dance. Superbly crafted, their music feels like a shamanic ritual, a trance-like hedonism which rattles your bones and infests the core of your being.

Containing elements of pop, krautrock, psychedelia and electronica, Incidental Music harnesses the band's electricity and focuses it in a way which allows their sound to continually morph and evolve. Opening with the tribalistic and synth-driven 'Simpatico People', they whirl and shimmy through the unstoppable 'Bring It On' to the hypnotic beats of 'Inspiration'.

W.H. Lung have managed something quite remarkable with this record. They've crafted a multi-layered and sonically dense record which also floats and soars. It's on the nirvana-inducing 'Nothing is' where they reach their zenith, a song which is so brilliantly crafted and utterly joyous that you'll never want it to end.

Rob Aldam



GRETCHEN PETERS

SOUTHERN FRIED STORYTELLING

Following their headline set at Celtic Connections, Gretchen Peters and her band are bringing their unabashed and brutal, yet starkly beautiful folk music back to the UK. Only this time, with a string quartet.

Ahead of the aptly-named *Strings Attached* tour, which stops in Sheffield this month, we spoke to Gretchen about the past, present and future accomplishments spanning her twelve-album career.

How does it feel to be coming back to the UK?

I always look forward to it. The UK is for me, in a funny way, my home base. I've been touring there longer than I have anywhere, so I'm always excited and happy to be coming back,

but especially with a tour like the one we're doing next month.

What's special about this tour?

We're touring with a string quartet which changes everything. It changes the selection of songs we're doing. It's not a tour that's so much centred around a new album as it is a real selection of things from my entire catalogue. Mostly the thing that's different is being onstage with the string section. It's just a thrill for the audience and for us. It lends a whole new dimension to the songs. I've likened it to riding a wave. When they come in underneath all the other musicians it feels like you're catching a wave.

How's it going to be for you to go back so retrospectively?

The great thing about doing it this way, when you're talking

about singing songs you wrote in my case 20 years ago, is that anything you can do to make them feel fresh for yourself is a great thing. Playing them with the string section is like rediscovering those old songs all over again.

I'm not the same person I was when I wrote my first album. That was a much younger person with a different point of view. The thing that's magic about songs is that if they're good enough and sturdy enough they can hold up to completely new interpretations as you go through life. That's what I've found with these older songs. I find new meaning in them based on the years I've lived between now and then.

What's changed since the last album, *Blackbirds*?

I look at the last three albums as a set. I feel like there's something about them, a common thread that runs through all three. I think there was a real turning point in my writing that started with *Hello Cruel World* and continued on through *Blackbirds* and *Dancing with the Beast* which had to do with me digging for some more brutal truths. There was very much a conscious decision on my part to be as brutally honest as I could about things. I felt that was something I needed to do in my writing, it was a corner I needed to turn, and so I feel like each one of them has progressed naturally from that point forward.

Do your lyrics draw from personal experience?

Songwriting and writing in general is all about empathy. If you empathise with your characters in your songs then a part of you and your personal experience does end up in those

keep on evolving years after you've written them. And that's a pretty rare thing. I could only name a handful of songs I've written that I feel that way about.

Is a song ever finished?

I think they evolve. That's why I say I really believe that writing is not so much an act of self-expression as it is an act of self-discovery, because of that quality about songs. The other thing is the audience in a certain sense shapes your feelings about a song. Years ago, I heard Paul Simon say that the audience is the final co-writer. I think that's really true, because their reaction is also part of what you think about it and what you're feeling when you're singing it to them.

What about your use of the 'N' word in *'Idlewild'*?

I struggled long and hard over that one and the conclusion that I reached is this: that song is a snapshot of the mid sixties from the point of view of a five-year-old child. I was that child, and in order to tell the truth about how ugly a time that was, I had to use language that was ugly and shocking and brutal.

I just ask people to imagine what the impact of that line would be if I were to use some sort of a euphemism instead of using the word. I think that pretty much illustrates why it's important for writers to have access to all language. I think my allegiance, any writer's allegiance, has to be to telling the truth and being honest. I guess that's how I feel about the song. I think it shocks people and I think it's meant to shock people because that was the reality of America in the sixties.

What are you most looking forward to on the tour?

***“EMPATHY [...] IS WHAT WE NEED
A WHOLE LOT MORE OF RIGHT NOW”***

characters, but that's not to say that they're not completely fictional. I am inspired and do draw on things that are going on around me, and I'm most inspired by characters that have somehow found their way into my head. I've imagined them. But imagining them is part empathy too. It's the part of you that's lived and experienced things related to those characters.

As a musician, do you feel a responsibility to react to current politics?

I feel a responsibility as a human, not just as a musician. When I sat down to write the latest batch of songs my question to myself was: how can I not acknowledge what's going on in the bigger world? Wouldn't it be dishonest to not acknowledge that in some way?

So the answer for me was that I still wrote stories about characters, about people, in this case mostly women, but the backdrop to those characters was America in 2016 and 2017. Ultimately people's stories are what change the world. If you can create empathy around a story that makes other people feel things, that may be a very small change but it is a change. Empathy in my opinion is what we need a whole lot more of right now.

What are your favourite songs to play live?

Some of them you can sing every night for decades and never get tired of, so I would have to say the songs like that. They're rare and you don't know which ones they are when you've written them. It often takes years to realise, 'I think this is one I'll play forever'. The ones that I enjoy singing the most are those ones that have whatever that quality is where they

Well, the music goes without saying, but I have to say I'm also really looking forward to having the female-to-male ratio balanced out a little. I have a female tour manager, so between me and her and the four women that play in the string quartet, there'll be six women and three men. I'm looking forward to that balance being shifted a bit. I think it'll be a lot of fun. It's just fun for a change to be out with a couple of women.

Noah Martin



Gretchen Peters and the Southern Fried String Quartet play Sheffield City Hall on 17 April. Tickets are £31.92 via sheffieldcityhall.co.uk.

HEADSUP

SONA

Headquartered at DINA, SONA is a group that supports women and self-identifying women in sound and music technology. We spoke to composers Deborah Egan and Lucy Cheesman to learn more.

Tell us about SONA.

[Lucy] We started out in 2016. We were trying to reach out to other women working in music technology and see who was about in Sheffield. We started a monthly get-together for people to chat, share work and talk about opportunities. It grew from there and we started doing more creative work together, and we put on a series of workshops with Sheffield Hallam. Lastly we've had a series of gigs that was funded by Sound and Music and the Arts Council. We've got a film coming out about that very soon and we've got some upcoming sound art projects.

What inspired the group?

[Lucy] Me and [third founder] Amy met through the Yorkshire Sound Women Network. We were both living in Sheffield and found we had very similar experiences. We wanted to meet more like-minded people and we were looking for a venue so we met Deborah. We were all so much on the same page.

[Deborah] I think part of our social process was about sharing work. It was quite a galvanising and creative show-and-tell, rather than an inactive, audience-based type thing. It was stimulating. Most of those exchanges were inspirational. It was a dynamic relationship. From that we started doing work together.

The workshops are a two-way process?

[Lucy] Yeah absolutely, and we want the gigs we put on as well to be a sharing process and to set up a different relationship between the performer and the audience. Part of that was demystifying what people do when they're onstage, showing that it's really accessible to anybody. One of the nice things is that we had people who didn't even own a computer come to a programming workshop. I've been trying to carry that brief through everything we do. We're quite anti-expert.

[Deborah] It can be challenging when you're working with people with a huge range of experience. You've got people at post-grad level and other people who don't know how to put a plug in the wall. That's exciting because it becomes about the creativity rather than the ability to harness technology.

[Lucy] An expert can learn so much from a beginner, in the way that a beginner can learn so much from an expert. We've tried to have that inform everything we do. Everybody has as valid an approach.

You've also got a gig series.

[Lucy] I woke up in the middle of the night and thought: I want to do this series of events which is about inviting women who are doing really exciting things in sound into DINA and create a community around that. Not just having them perform, but having them talk and establish that dialogue with the audience. It expanded from there and we did an installation where we asked everyone who performed to contribute sounds.

[Deborah] People in the audience were also encouraged to contribute sounds. It was really all about blurring those lines between what an audience member is and what a participant is. It's conversational and non-hierarchical.

[Lucy] Hopefully by doing that people were able to take the first step on a path to doing something they hadn't done before.

Sam Gregory



sonawomen.co.uk

Jazz at the Lescar

WEDNESDAYS 8.45PM | £8+
www.jazzatthelascar.com

3 APRIL
MIKE WALKER & TRIA LINGVO

AT YELLOWARCH THURSDAY 4 APRIL
VULA VIEL +
CAPTAIN AVERY & THE COSMIC
TRICERATOPS OF INTERGALACTIC PEACE
/ BEYOND ALBEDO

10 APRIL
JOY ELLIS

17 APRIL
CARAVELA

24 APRIL
CRESCENT TRIO

1 MAY
EYAL LOVETT

8 MAY
ROB LUFT

15 MAY
YUKO YOKOI

22 MAY
BEN VAN GELDER /
REINIER BAAS DUO

29 MAY
SHEFFIELD INDIAN
MUSIC ENSEMBLE
& TEESHRA

JAZZ PROMOTER OF THE YEAR
PARLIAMENTARY JAZZ AWARDS 2018

Foundry.

ALL SHOWS OPEN TO THE PUBLIC
(14+ UNLESS STATED OTHERWISE)

TICKETS AVAILABLE FROM [FOUNDRYSU.COM](http://foundrysu.com)
BOX OFFICE: 0114 222 8777

THURSDAY 4TH APRIL
SOUL JAM

SATURDAY 6TH APRIL
THE OUTCHARMS

SATURDAY 20TH APRIL (SOLD OUT)
CIRCA WAVES

SATURDAY 27TH APRIL
LIONESS THE ARMY WINDHOUSE EXPERIENCE

MONDAY 29TH APRIL
ROB AUTON

TUESDAY 30TH APRIL (18+)
MY NU LENG

THURSDAY 2ND MAY (18+)
SOUL JAM

FRIDAY 3RD MAY
FLEETINGWOOD MAC

FRIDAY 3RD MAY - SUNDAY 5TH MAY
BEER & CIDER FESTIVAL

SUNDAY 5TH MAY
EARL GATESHEAD

TUESDAY 7TH MAY (18+)
CRAZY P (LIVE)

FRIDAY 17TH MAY
WHEATUS

SATURDAY 18TH MAY
CLOUDBUSTING

THURSDAY 30TH MAY
EZRA FURMAN

SATURDAY 1ST JUNE
UK FOO FIGHTERS

TUESDAY 4TH JUNE (18+)
TTC CARNIVAL

THURSDAY 6TH JUNE (18+)
SOUL JAM

SATURDAY 3RD AUGUST
**GREEN HAZE
& ONE EIGHTY TWO**
DOOKIE VS ENEMA OF THE STATE

SUNDAY 15TH SEPTEMBER
BOYZLIFE

THE ARMY WINDHOUSE EXPERIENCE
P.A.S.

SHEFFIELD
FOUNDRY
SATURDAY
27TH APRIL 2019

FOUNDRY, SHEFFIELD STUDENTS' UNION, WESTERN BANK, S10 2TG
[FACEBOOK.COM/FSFSHEFFIELD](https://www.facebook.com/FSFSHEFFIELD) [INSTAGRAM.COM/FOUNDRYSU](https://www.instagram.com/foundrysu)
[TWITTER.COM/SU_FOUNDRY](https://twitter.com/su_foundry) [FOUNDRY@SHEFFIELD.AC.UK](mailto:foundry@sheffield.ac.uk)

FUSION FOOD & MUSIC FOR THE SOUL

THE LIBRARY

EXCEPTIONAL FOOD & DRINK. EXCEPTIONAL MUSIC. EXCEPTIONAL SERVICE.



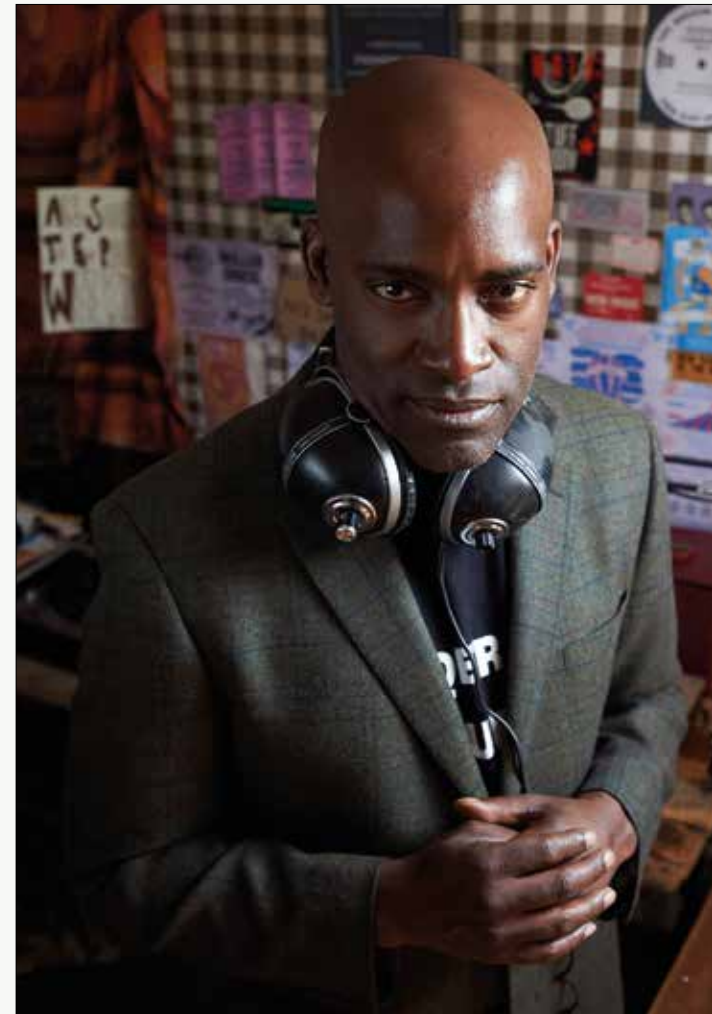
The Library is a cafe, restaurant & music venue located in the old Attercliffe Free Library, built in 1894. We offer locally sourced, fresh food, a full bar & live music in a cosy & comfortable setting.

Private parties catered

Vegetarian & vegan friendly

All food freshly prepared to order

10 LEEDS ROAD, S9 3TY | 0114 553 8994
[THELIBRARYVENUE.CO.UK](http://thelibraryvenue.co.uk)



**Sheffield
Doc|Fest**

**6–11
June
2019**

Over 200 film premieres.

Talks with star filmmakers and cultural legends. Announced so far: Rodney P, Paul Greengrass and Nick Broomfield.

Plus: immersive storytelling, live events, parties, networking.

Full programme live on 9 May 2019.

Doc/Lover Wristbands available now.

www.sheffdocfest.com

[f](#) [t](#) [i](#) [g](#) @sheffdocfest



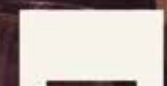
THURSDAY 25 APRIL, 18:45

SHOWROOM GALA DINNER

**BE PART OF
OUR FUTURE.**

WE'RE HOSTING OUR SECOND ANNUAL FUNDRAISING DINNER TO
HELP CARE FOR OUR BELOVED CINEMA.
EXPECT A NIGHT OF GLAMOUR AND CELEBRATION OF SHEFFIELD
FILM.

TO ENQUIRE ABOUT A TABLE EMAIL
MEABH.ODONOVAN@SRWS.ORG.UK



**SHOWROOM
WORKSTATION**

FILM & STAGE

BORDER

Dir. Ali Abbasi

If you like your romances filtered through a Cronenberg lens and sprinkled with a dash of Scandi Noir, you are going to love **Border**.

Unsettling from the start, *Border* blends body horror with fantasy and good old-fashioned love themes for a unique experience.

Tina (Eva Melander) is a customs officer with an unusual talent. In the opening scenes we see her 'sniffing out' guilty passengers who pass her desk. She comes and goes between work and her remote woodland house, where she lives with her partner and his three dogs. Although her life seems quite normal on the surface, we see Tina is not particularly welcome in her own home as the dogs bark at her constantly and she sleeps in a single bed in a separate room to her partner. She spends a lot of her time walking barefoot in the woods,

"A UNIQUE EXPERIENCE"

appearing to commune with the natural environment.

One day a passenger walks by her desk who confounds her senses. She knows he is hiding something, but crucially she is almost uncontrollably attracted to him. The arrival of this passenger, Vore (Eero Milonoff), confuses Tina's instincts and ultimately sets her life on a dramatic path of self-discovery.

Possibly the strangest love story I have ever seen, *Border* isn't afraid to throw out a few curve balls, stepping seamlessly from the incredibly tender to the shocking and sometimes the disturbing.

The makeup and prosthetics are stunning, rightly earning the artists an Oscar nomination, and the performances are outstanding. I was completely swept along with this bizarre, horrific but beautiful whirlwind romance. Understated and nuanced in her portrayal, Melander steals the film as a person living on the outside.

The entrancing, mesmeric soundtrack enhances without dominating this affecting and in many ways joyous film.

Dawn Stilwell

STANDING AT THE SKY'S EDGE

Crucible

Written by Chris Bush and featuring the songs of Richard Hawley, **Standing at the Sky's Edge** is a new musical about life on Park Hill. Weaving three central stories set over a near 60-year period, this is an engaging, moving and often very funny production that regularly adds up to more than the sum of its parts.

Not everything here works. Some of the songs fit seamlessly into the narrative, but others break up the momentum and there are times when it feels a bit like a variety performance. In the first act the play is too often asked to play second fiddle to other factors - although when that's the best use of Hendo's in a theatre ever, it's hard to quibble.

But what a play this is, especially in a second act that finds its stride from the off, from the hope and idealism of the sixties to the abandonment and despair of the eighties, before the

"HONEST AND POIGNANT"

gentrification of the modern day.

Bush never patronises the residents of Park Hill or her audience. She has created an honest and poignant look at how whilst time and politics may change, people are what make the difference. Her cast are note-perfect, although Faith Omole as Joy almost runs away with the production. Playing daughter, lover and mother in quick succession, Omole's performance of 'Cole's Corner', arguably Hawley's most sweepingly romantic song, is the highlight of the production.

The show ends as it starts, "as the dawn breaks over roof slates, hope hung on every washing line". *Standing at the Sky's Edge*, like the iconic Park Hill estate, is not always a smooth ride, but when it hits the right notes it soars above the seven hills like the sun. This is Sheffield, by Sheffield, for Sheffield.

Phill James



Standing At The Sky's Edge (2019)

FILM LISTINGS

AT ETERNITY'S GATE

1-11 Apr | Various times | Showroom Cinema | £9/£6.80

The ever-intense Willem Dafoe portrays Vincent van Gogh in exile, "grappling with his religion and mental illness", in one of his most acclaimed performances of recent years.

showroomworkstation.org.uk

BREXITANNIA + Q&A

Sat 27 Apr | 7pm | The Circle | £4/£3

Timothy George Kelly's social portrait of the UK following the Brexit vote. Thoughtful, probing and heartfelt. Screening as part of Festival of Debate, with director Q&A hosted by Sheffield Doc/Fest.

STAGE LISTINGS

THE LOVE CHRONICLES VOL. 1

10-13 Apr | 7:30pm | The Local Theatre | £5.92-£9.12

A show at a new venue on Snig Hill that asks: Where is the love? A series of moments, stories, events and thoughts about love, expressed through mediums including projection, puppetry, dance, music, karaoke, food, party poppers and plenty of interactivity. thelocaltheatre.com

BORIS THE MUSICAL 2: BREXIT HARDER!

10-13 Apr | 7:45pm | Theatre Deli | £11.72-£13.84

A follow-up to 2016's riotously successful Boris-based production by local satirists Blowfish Theatre. "New gags. New tunes. Same wig." theatredeli.co.uk



WHAT'S ON APRIL '19

THEATRE
DELI

3/5 APRIL

IT'LL BE ALT- RIGHT ON THE NIGHT

A story of friendship, disenfranchisement, punk-rock and a global movement born of economic, political and social frustrations. Exploring the discourse between two lives and asking what it's like to be a disenfranchised young man in modern Britain. Is conservatism the new punk? *Comedy Theatre.*

10-13 APRIL

BORIS THE MUSICAL 2: BREXIT HARDER!

In 2016, Blowfish theatre accidentally made a musical about Boris Johnson and Brexit. Now fully paid up members of the Tory party, Sheffield's finest satirist are back. New gags, new tunes. Same wig. *Musical Comedy.*

17 APRIL

OVER THE MARGINS

Have you ever overstepped a margin? Or had one overstepped? Or felt marginalised? Or wanted to move to greener pastures? A devised Vignette play that explores the themes of barriers, borders and obstacles. *Community Theatre.*

18 APRIL

TALES OF WHATEVER- RACE

For this Tales of Whatever special, we focus on race and individuality. The evening will see four speakers of different racial identities telling true tales of their own lives. From happy memories to dark pasts, all experiences intertwined with each individual's race. *Storytelling/Live Music*

24-25 APRIL

OH YES OH NO

This is a show about having sexual fantasies that might not align with your politics. It's about trying to understand what you want, and wondering how the hell to ask for it- especially when that can sometimes be the hardest thing. The show asks difficult questions about desire, consent and sex positivity. *Performance Art.*

TICKETS: WWW.THEATREDELL.CO.UK

202 EYRE STREET
S1 4QZ

FOLLOW US: @THEATREDELLSHEF

DINA

SHEFFIELD ARTS CENTRE

Multiple spaces available to hire for
public or private events

- 12/4 **FootFall (clubnight)**
- 16/4 **Reel Femme (film)**
- 17/4 **David Wright & Carys (live music)**
- 19/4 **Wordlife / Festival of Debate (poetry)**
- 20-21/4 **DINA Fundraiser
(food performance music & more!)**
- 26/4 **Extinction Rebellion Event (live music)**
- 27/4 **La Luna Social Club Launch (clubnight)**
- 30/4 **Singer Songwriters Club**

32 Cambridge Street, Sheffield S1 4HP

@DINAvenue | dinavenue.com | FB DINAvenue

To book space email dinasheffield@gmail.com

FILM UNIT

STUDENT CINEMA

OPEN TO EVERYONE

WEEKDAY SCREENINGS 19:30 | WEEKEND SCREENINGS 15:30/19:30

TICKETS £3.00, UNDER 12'S £1.50 AVAILABLE FROM THE SHEFFIELD STUDENTS UNION

TICKETS.SHEFFIELDSTUDENTSUNION.COM | [f/FILMUNIT](https://www.facebook.com/filmunit) | FILM.UNIT@SHEFFIELD.AC.UK | FILMUNIT.UNION.SHEF.AC.UK

SHOUT OUTS

NOW THEN MAGAZINE IS FUNDED BY LOCAL INDEPENDENT TRADERS, COMMUNITY GROUPS, CHARITIES AND LOCAL GOVERNMENT. THIS PAGE IS OUR CHANCE TO SHOUT ABOUT ALL THE GREAT STUFF OUR PARTNERS, ADVERTISERS AND SUPPORTERS ARE UP TO.



Danuta Kot & Suzannah Evans with activist Anne Barr (centre)

IT'S OUR CITY: VOICES FOR CHANGE ANTHOLOGY

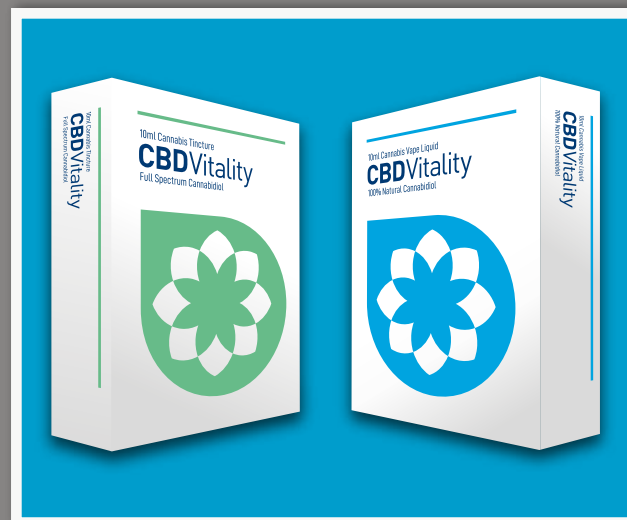
itsoursheffield.co.uk

Community campaigners It's Our City have issued a call out for poetry submissions for their **Voices For Change** anthology, linked to their ongoing campaign to improve democracy in Sheffield.

It's Our City are an independent, community-led group petitioning Sheffield City Council to hold a referendum on changing the cabinet system from the current 'strong leader' model, where only ten councillors make the majority of key decisions, to a more inclusive committee system, which would give a voice to all elected councillors in Sheffield. To trigger a referendum they need signatures from 5% of the local electorate by August 2019.

Supported by local writer Danuta Kot and poet Suzannah Evans, the anthology is looking for poems celebrating the identity and diversity of Sheffield which align with the group's wider democratic goals. Suzannah is running a poetry workshop on 20 April at Union St Cafe for those who want to get involved.

To book a place or submit a poem, email info@itsoursheffield.co.uk. To sign the petition or learn more about the campaign, visit the website.



MIRAGE CBD PRODUCTS

On Sale Now
mirage.co.uk

Established in Sheffield in 2008, the same year as this magazine, Mirage began life as a one-man operation. Since then it has expanded ambitiously to become one of the most experienced retailers of e-cigarette products in the world. The company even manufactures its own line of e-liquids in its dedicated labs, ensuring rigorous quality control and independently-tested safety standards.

Mirage's most recent product lines are CBD tinctures and e-liquid for vaping. CBD, or cannabidiol, is a compound found in cannabis that has been linked to a number of potential health benefits. Unlike its more famous sister compound THC, CBD is not psychoactive and so doesn't produce a high, meaning it is legal in the UK.

Mirage's CBD e-liquid can be added to existing liquids or vaped on its own and is made from pure CBD isolate. For those who don't vape but want to try it out, tinctures are available at 500mg, 1000mg and 2000mg strengths, and are 'full spectrum', which means they also include other cannabinoids like CBD-A, CBG and CBC.

If you're interested, visit the website or drop into a Mirage Vape Store.

OPEN UP SHEFFIELD

4-6, 11-12 May
openupsheffield.co.uk



Now in its 21st year, Open Up Sheffield has become one of the biggest and most successful open studio events outside the capital, with independent artists and makers across South Yorkshire and North Derbyshire opening their doors to the public free of charge.

Run by a team of volunteers, Open Up gives a unique insight into the technical processes and working environments of many artists, with opportunities to see works in progress, ask questions, and buy or commission pieces. Participating artists span a wide range of disciplines and mediums, from watercolour to jewellery, photography to woodwork. It's also family friendly, so good for the little ones.

In 2018 over 100 individual artists and 10 groups took part in Open Up and this year's programme looks just as jam-packed. Most studios are in Sheffield, but the map stretches as far as Barnsley in the north and Bamford in the west. Pick up a brochure or visit the site for more info.

TREEHOUSE BOARD GAME CAFE

treehousesheffield.com



As well as being a far more wholesome place to socialise than the pub, The Treehouse Board Game Cafe is run by a really lovely bunch of people.

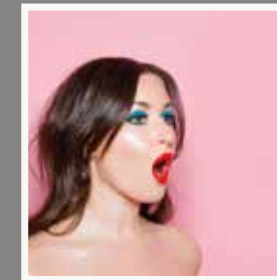
At £5 per person for a four-hour session, it's a cheap way to hang out in the company of friends, family or colleagues with a choice of 400+ games at your fingertips. The food is ace - veggie, vegan and meaty options aplenty - but there's no pressure to buy anything if you just want to get your head into the games.

The Treehouse has recently started dipping its toes into more experimental waters, hosting events that blur the line between gaming and interactive theatre. One such example is One Night of Dread (30 Apr, £7.50), a collaborative storytelling adventure by Derby's Smoking Guns Theatre, with key decisions taken by the audience and outcomes decided by a roll of the dice.

Check out the Treehouse site for more events listings, to buy tickets or to book a table for a good gaming sesh.

THEATRE DELI

theatredeli.co.uk/sheffield



On Yes Oh No (24-25 Apr)

The next few months of programming at Theatre Deli are looking fantastic. As well as being involved in our very own Festival of Debate in April and May, Deli is bringing some truly stellar productions and performances to the city on the regular.

The first show in the **Tales of Whatever** series (18 Apr, £5 donation) looks at race and individuality through four speakers from different backgrounds telling true tales of their lives, accompanied by live music or poetry. The following week, **Oh Yes Oh No** (24-25 Apr, £9.07-11.19) is a show about "having sexual fantasies that might not align with your politics", navigating desire, consent and sex positivity under the shadow of patriarchy. The show is followed by a free workshop (26 Apr) for female-identifying people who "want to get to know more about their own desire".

There's so much more to check out, so jump onto the Deli site for the low down.

SHOWROOM GALA FUNDRAISING DINNER

25 April, Workstation



The beloved Showroom is hosting its second gala fundraising dinner this month. Last year's event was vital to covering the cost of refurbishing the cinema's smaller screens, so this year the focus turns to improving its larger screens.

Hosted by Yorkshire broadcaster and journalist Harry Gration, this glamorous and fun-filled evening will include a welcome reception, a four-course meal prepared in-house and accompanying wine, alongside plenty of entertainment and opportunities to socialise.

We're told there may even be the possibility of posing for a photo with a BAFTA or Emmy award - but don't quote us on that.

Tickets are priced at £80 per person, with tables of 8-10 or smaller groups possible on request.

Visit showroomworkstation.org.uk and search 'fundraising dinner' for more details and to download a booking form.

MAKE SOME NOISE

**MOS
FEST**

MUSIC FOR THE HOMELESS

with an optional sponsored charity sleep out, under the stars

8TH JUNE 2019

DON VALLEY BOWL SHEFFIELD. DOORS 12-30PM - CLOSE 11PM

FEATURING

NEVILLE STAPLE BAND | MISSING ANDY | RYAN JARVIS
JOSEPHINE AND THE ARTIZANS | BANG BANG ROMEO
THE SMITHS LTD | VELCRO TEDDY BEARS | 48K'S
TOM HINGLEY & THE KAR-PETS

TICKETS: WWW.MOSBOROUGHMUSICFESTIVAL.CO.UK
SLEEPOUT PITCHES: WWW.ARCHERPROJECT.ORG.UK
(PLEASE NOTE YOU ALSO NEED A TICKET WITH A PITCH)

TICKETS: £20 ADULTS | £10 JUNIORS
(8-15 YEAR OLD) | UNDER 8'S FREE
SLEEPOUT TENTS £25 (MAX 5 BIRTH TENT -
2 ADULTS PER TENT - SLEEP OUTS MUST ENTER TO RAISE
MONEY VIA A SPONSORSHIP SHEET OR JUST GIVING PAGE)

**Cathedral
Archer
Project**
CHARITY REG 1064818

Celebrating sanctuary in the Steel City

MIGRATION MATTERS FESTIVAL

THEATRE • DANCE • MUSIC • FOOD • FILM

14 - 22 JUNE 2019



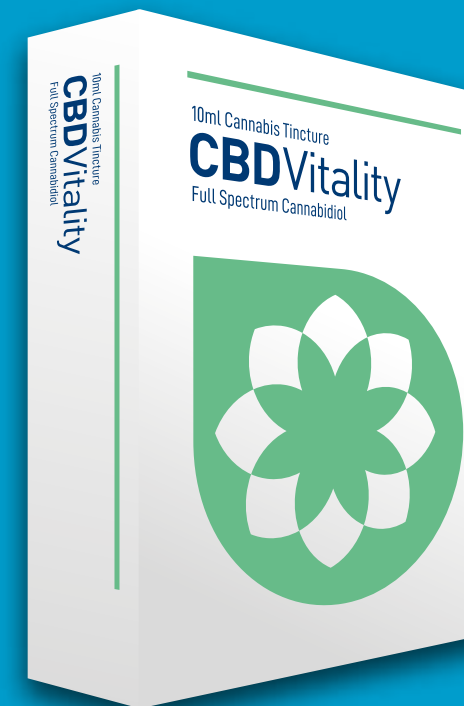
SMOKE WITHOUT FIRE

MIRAGE
VAPE STORES

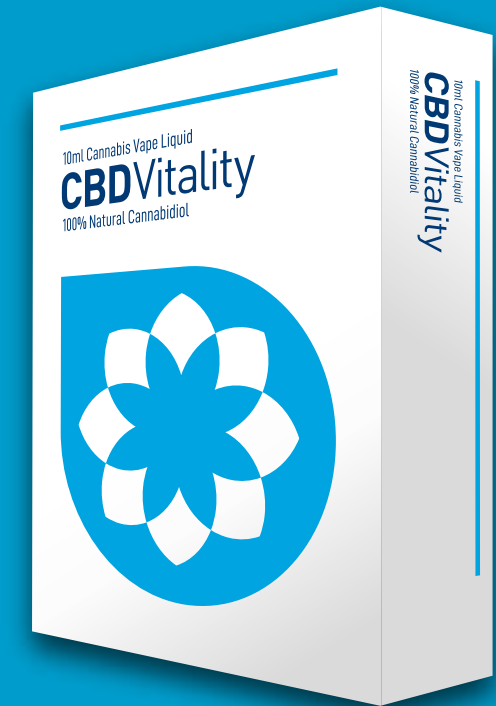
CBDVitality

IN STORES
NOW

CBD is the major compound found in all
cannabis plants that is responsible for its
revolutionary health-promoting properties



CANNABIS TINCTURE (10ml)
Full Spectrum Cannabidiol
• 500mg • 1000mg • 2000mg



CANNABIS VAPE LIQUID (10ml)
100% Natural Cannabidiol
• 500mg • 750mg

www.mirage.co.uk



let's



For ten years, Opus has been the collective behind **Now Then**, **Wordlife** and **Festival of Debate**. Behind the scenes we've been doing even more, investing in social good by helping other not-for-profits and supporting community projects that make our city better.

We do our best with friends on our side, so we're inviting you to be a friend and support our work, starting with a pay as you feel option.

As a Friend of Opus, you won't just get that warm glow of doing good and making a difference, or supporting our work to entertain, engage, inspire, showcase talent and empower independent businesses and local charities.

You'll get benefits too, like **priority booking**, **discounts**, **backstage access** and **voting rights**, so you can **influence how Opus is run and who benefits from our support**.

be

friends

You can find out more and sign up at
www.weareopus.org/friends

SUPPORT PASSION, CHARACTER & UNIQUENESS

BUY LOCAL

WITH SHEFFIELD'S INDEPENDENT TRADERS

ABBEYDALE BREWERY SHEFFIELD DOC/FEST MIRAGE MIGRATION MATTERS
FESTIVAL OF DEBATE THE BARE ALTERNATIVE OPEN UP SHEFFIELD
TREEHOUSE BOARD GAME CAFE THE RUTLAND ARMS OPUS BANNERDALE
OSTEOPATHS THEATRE DELI SHOWROOM CINEMA LEADMILL SHEFFIELD FOOD
FESTIVAL ALGOMECH FESTIVAL THE RED DEER THE LIBRARY CATHEDRAL
ARCHER PROJECT AMBULO FILM UNIT JAZZ AT THE LESCAR THE CIVIC,
BARNSELY BEANIES WHOLEFOODS PORTLAND WORKS FOUNDRY LIVE
CITY HALL DINA LEMBAS KAREN PERKINS MAKERS ON THE EDGE LOCKSLEY
DISTILLING CO YELLOW ARCH STUDIOS UNION ST WHIRLOW HALL FARM
DAVID WRIGHT & CARYS

now then app



OUT NOW!

ALL THE GREAT ARTICLES,
TOPICAL CONTENT, REVIEWS, OPINION
PIECES, RECIPES, INTERVIEWS, LISTINGS,
CREATIVE WRITING AND ARTWORK YOU
LOVE FROM NOW THEN MAGAZINE -
NOW ON YOUR PHONE...

- PLUS -

OFFERS, DISCOUNTS, DIRECTORIES,
MAPS, LOYALTY CARDS AND REWARDS
WITH LOCAL TRADERS ACROSS THE
CITY - SO THAT YOU CAN SUPPORT THE
AUTHENTIC, DIVERSE, INDEPENDENT
SHEFFIELD WE ALL LOVE.



SELECT • SUPPORT • SAVE



FREE FOR ANDROID AND IOS DEVICES
SEARCH 'NOW THEN' IN YOUR APP STORE